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Matrix Opens in 60 IMAX Theaters Worldwide

On Wednesday, Nov. 5, ***The Matrix Revolutions: The IMAX Experience*** opened in 60 IMAX® theaters worldwide, along with 3,500 35mm houses in North America and 6,500 more in 80 countries. By the end of the weekend five days later, gross receipts from all screens had topped US$201 million, with more than $3 million coming from the 48 IMAX theaters in the U.S. and Canada. (International IMAX numbers were not immediately available.) This averages to more than $20,000 per screen in 35mm, and over $60,000 per screen in IMAX.

Another 20 IMAX theaters are expected to start showing the film in the next three or four weeks.

Reports from the first few days indicate nearly all IMAX shows were sold out. Distributor **Warner Bros.** had set up an unprecedented roll-out plan: the film opened worldwide in 109 markets literally simultaneously, i.e. at 6 a.m. in Los Angeles, 9 a.m. in New York, 3 p.m. in Madrid, etc. Most (but not all) IMAX theaters followed this pattern.

Imax Corporation officials said that many theaters set one-day and weekend records for attendance, and some set up extra chairs to handle the added demand. Advance ticket sales were also heavy.

Reviews of the third episode of the **Wachowski Brothers**' trilogy have generally not been positive. This may explain why the five-day domestic total for *Revolutions* was "only" $84.8 million, whereas its predecessor, ***The Matrix Reloaded***, took in $134.3 million in only four days last May.

However, IMAX theaters did far better with *Revolutions*, largely because *Reloaded* didn't open in IMAX theaters until three weeks after the conventional premiere. The 39 IMAX theaters showing *Reloaded* averaged $17,950 per screen the first weekend.

Revolutions marks the first time a live-action film has opened simultaneously in 35mm and IMAX theaters. (Disney's animated ***Treasure Planet*** opened day-and-date last November in 35mm and LF theaters, but didn't perform up to expectations in either venue.) This permits the LF exhibitors to benefit from the enormous marketing push of the general release, but it's not clear whether the day-and-date strategy will cut into the number of fans who see both the LF and 35mm versions. The majority of IMAX *Reloaded* viewers had already seen it on conventional screens, and in IMAX theaters it performed significantly better over the long run than in 35mm, where it was essentially dead after four weeks. *Reloaded* was still playing in some IMAX houses until the week *Revolutions* opened, grossing over $14 million on a total of 69 screens.

In a Nov 4. press interview, Imax co-CEO **Richard Gelfond** said he would consider the IMAX *Revolutions* successful if it earns gross receipts of $20–25 million.

*(See **BIZ** on page 4)*

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Making an LF Film in a Small Country

by Morten Skallerud

I love trains. I love Large Format. And I love making magic on film. ***Where the Trains used to go*** gave me an opportunity to combine the three for a 4½-minute, 15/70 magic journey along the remains of a closed narrow-gauge railway.

Where the Trains used to go is the first Norwegian LF film. It was screened publicly for the first time at the **Large Format Cinema Association** conference last May, where it won the award for Best Short Film.

Here are some glimpses from the making of our film — frame by frame.

Getting started

Some years ago, we made a 5/70 film called *A Year Along the Abandoned Road* using single-frame animation combined with extensive camera movement, so we knew the basic techniques and had some bits of equipment we could use. In Sweden, **Mats Erixon** had a primitive 15/65 single-frame camera that he had used in an optical printer. It had no viewfinder and was far from being a reliable, versatile, easy-to-use location camera. But it worked, and it was affordable! **Gustaf Mandal** at **Filmsmedjan** did some beautiful engineering work to fit the camera with Mitchell magazines, a Hasselblad lens mount, a matte-box with safety shutter and filter holder, and various other conveniences. So with Erixon's Kuper control, this camera could do single-frame shooting the way

*(See **TRAINS** on page 6)*

Premiering this month:
Misadventures in 3D (see page 3)

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The Insiders

Lessons from California

by Marty Shindler

At LF industry conferences the same issues are discussed again and again, but rarely seem to be resolved. Not just this year; it's been going on for years. It's predictable. It seems that the "NATO syndrome" has set in: No Action, Talk Only.

Of course, healthy dialogue on both sides of issues is important. That is exactly what should take place at conferences. But many of the topics never seem to change, year in and year out. The majority of LF theaters are in institutions dedicated to lifelong learning, so one might expect that the people who make production and exhibition decisions would learn a lesson. But that doesn't seem to be the case.

Perhaps it is time to take a lesson from California.

This may seem an odd statement. The recall election that pulled Governor Gray Davis from office and replaced him with Arnold Schwarzenegger has been praised and criticized by people inside and outside the state. But it is not from the election itself that the lesson I'm speaking about is to be learned.

The situation that created the need for the election has numerous analogies from which the LF industry can learn. Let's look at some of the hot topics in the campaign that drove the recall.

Businesses moving out. California was once considered a land of opportunity, but in recent years the business climate has worsened at every level of the food chain. Many companies headquartered in the state have moved elsewhere. Others have set up plants and offices in other locales more conducive to their fiscal well being. Many have gone out of business.

The LF industry was once considered an opportunity in a class by itself. Not today. How many organizations and individuals formerly involved in the LF industry have decreased their involvement or left the business entirely? Look at conference attendance, which has declined steadily over the past five years. Although some of that may be related to the meeting locations, that is only a minor factor, and one that can be remedied.

Stagnation. Some argued that California's fiscal woes led to stagnation in programs, such as public higher education, in which the state had previously been a leader. There has also been a marked decrease in capital spending, partly because of global market conditions, but for more local reasons as well.

The LF industry has also become stagnant in recent years. Production levels are decidedly down, construction of new theaters has slowed, and attendance is down in a significant number of theaters. This is not isolated to a single year. There is a trend here that will not be reversed unless things change soon.

Capital spending is important, but those who make such decisions need solid information on which to base them. In January 1999, my column, *Shared Knowledge,* spoke to the need to publish economic information that would spur investment. Here it is almost five years later, and virtually nothing has changed!

As noted last month in *LF Examiner*, when it comes to production, the same old concepts are being tried over and over. How many fish movies, or movies about dinosaurs, or India, do we need? Doesn't this repetition have an impact on the willingness of schools to come to the theaters? Can people tell the difference between such similar films? On the other hand, when innovative projects like ***Pulse: A Stomp Odyssey*** come on the scene, they are not booked as often as they should be.

Special interests. This was a very hot topic at election time. Special interest lobbying played a big role in the energy crisis in California and contributed to the state's fiscal problems.

Are the special interests in the LF industry any different? Are leaders truly making decisions without those interests in mind? There will always be those who need to complain about others to support their positions. Is this not the case in the debate on commercial theaters vs. institutional? Can't the industry finally get over this issue?

It is the same for the "problem" of sex and violence on the giant screen, although that debate seems to be waning. I read the movie listings in the *Los Angeles Times* almost daily to see what is playing at local LF theaters. In recent months the list has included *Night of the Living Dead*, *House of 1000 Corpses*, *The Exorcist*, *Kill Bill*, *Runaway Jury*, *Scary Movie 3*, *Winged Migration*, *The Matrix Reloaded*, *The Matrix Revolutions*, and others. Does anyone think that *The Exorcist* was educational, teaching children how to do an exorcism, that *House of 1000 Corpses* was a lesson in embalming, or even that *Runaway Jury* was for law students?

Does anyone think that people went to the **California Science Center** expecting to see any of these films? I think not. It is hard to imagine anyone being confused by the different types of programs that happen to be in IMAX theaters.

Therefore, the whole issue of commercial vs. institutional theaters needs to be set aside once and for all. Even Imax Corp., in introducing the MPX system, seems to be admitting that the model of an expensive commercial theater playing traditional LF films doesn't work. The box office results of many converted films, DMR or otherwise, have been less than spectacular, but that segment will continue to evolve. If there are good films to be played on the giant screen, exhibitors will pick them up and see if the public will pay a few dollars' premium over a 35mm ticket. When there aren't enough commercial LF films, multiplexes will play 35mm features like the ones I mentioned.

It is time to take a lesson from California and change the industry. Each of us has to do his own thing, which is the crux of the problem. The LF industry is like a feudal society, with each hamlet doing its own thing without regard to the needs of the whole.

*(see **SHINDLER** on next page)*

Premiering This Month

Misadventures in 3D

"Picking up where its successful predecessor, ***3D Mania: Encounter in the Third Dimension*** left off, ***Misadventures in 3D*** finds the Institute of 3D Technology's Professor Turcinovic and his trusty robotic assistant Max victims of a good experiment gone bad as they get zapped out of the third dimension and into an unknown zone between the 2nd and 3rd dimensions, with seemingly no way out! To make matters worse, they soon learn that the Institute, which has the only equipment that can get them home, is preparing to close its doors forever!

"As the professor and Max scramble to get a message to the institute's board of directors, their adventures between the 2nd and 3rd dimension help demonstrate how 3D technology works, by exploring the principles behind visual perception. Amazing processes that we take for granted, such as perspective, occlusion, and relative motion, take on new meaning once experienced on the giant screen! In fact, after experiencing *Misadventures in 3D*, you'll never look at the world the same way again.

"The Professor and Max's determination to make it home promises to make giant-screen 3D cinematic history, while pushing the boundaries of the "dimensional continuum." The question is, if they make it back will the 3rd dimension ever be the same?"

Starring **Stuart Pankin**. **Ben Stassen** directed, developed the story, and served as executive producer. **Charlotte Huggins** and **Caroline van Iseghem** produced; **Kurt Frey** wrote the script; and **Sean Phillips** was the live-action cinematographer. Animation by Movida/Trix. Produced and distributed by **nWave Pictures**.

STUART PANKIN
As The Professor
nWave Pictures Presents
MAX THE ROBOT
As MAX The Robot
3D so BIG it can only be shown on a GIANT SCREEN!
MISADVENTURES IN 3D
MORE 3D MANIA

In Memoriam

Nick Armington

On Oct. 18, composer and filmmaker Nick Armington died while SCUBA diving near Ventura, CA. Armington was music supervisor for ***Cosmic Voyage***, and had been planning to produce several LF films with his wife and partner **Sari Armington**. According to press reports, while diving with a group, Armington, an experienced diver, surfaced and waved in distress. By the time other divers reached him, he was unresponsive, and he was declared dead by paramedics on shore. The Ventura County Medical Examiner's Office later reported that he had probably fallen unconscious from a medical problem unrelated to diving. He was 41.

Bayley Silleck, director of *Cosmic Voyage*, said, "It's a terrible loss. Nick had the best ear for music and sound track effects of anyone I've known. He was also a terrific filmmaker with a real knack for working with people." Armington also worked on Silleck's 3D Showscan film, ***Concerto for the Earth***.

Through their production company, **Alchemedia, Ltd.**, the Armingtons were working on *The Funnies: Life in the Comics*, a documentary about comic strips for California public television station KQED.

*(from **SHINDLER** on previous page)*

As reported by *LFX* last month, **Mike Day** said at the **GSTA** conference in Glasgow that making changes will require hard work. Should that not start with a change in the basic economic model? If an educational LF film were made about economics, it would be critical of its own industry.

These changes might include who leads and how leaders are chosen. A lesson must be learned and the extraordinary energy that goes into rehashing the same problems *ad infinitum*, without resolving any of them, must be turned toward more productive endeavors.

My question is, Who will be the change agent to lead the industry to a more healthy economic climate?

Marty Shindler is CEO of The Shindler Perspective, Inc., an organization specializing in providing a business perspective to creative, technology, and emerging companies. Marty may be reached at Marty@iShindler.com. Visit the firm's web site at iShindler.com.

CORRECTIONS

In an item on new theaters in September's Shorts section, we incorrectly stated that the projector at the Maxxoom Theater in Hartberg, Austria, was made by Kinoton. It is in fact a Strong projector, made by Ballantyne of Omaha.

In September's "In Production" listing we indicated that George Butler's *Mars* would be a 3D film. It will not.

*(from **BIZ** on page 1)*

Warner Bros. and Imax officials have said that early *Revolutions* results show few signs of "cannibalism," although it's not clear how that would be detected. Also, it remains to be seen if *Revolutions*' "legs" on the giant screen will be significantly stronger than in 35mm. If both fall off sharply, studios may decide that a staggered release pattern offers better payoff, a point Imax officials have admitted.

The 60 IMAX theaters include six institutional venues: the **Audubon Nature Institute** in New Orleans, LA; the **Carnegie Science Center** in Pittsburgh, PA; **The Henry Ford** in Dearborn, MI; the **New England Aquarium** in Boston, MA; the **Pacific Science Center** in Seattle, WA; and the **Virginia Air and Space Center** in Hampton, VA. At least six more institutions will join the list by December.

Thirty-four IMAX theaters in North American multiplexes are showing *Revolutions*, including all those of the **Regal** (14), **Famous Players** (7), **Cinemark** (5), and **Loews** (3) chains. The only multiplex IMAX in the U.S. or Canada that didn't launch the film Nov. 5 is the newly opened **Brenden IMAX Theatre** in Las Vegas, which is expected to get it by the end of November. (The twelve North American 8/70-equipped multiplex theaters were, of course, not offered the IMAX edition.)

The remaining eight sites include standalone theaters such as the **Comcast IMAX Theatre** at Jordan's Furniture in Natick, MA; the **Alamo IMAX Theatre** in San Antonio, TX; and Imax corporate theaters in Chicago, Miami, and West Nyack, NY.

Overseas bookings include all three South African IMAX screens, and those in Madrid, Berlin, Vienna, Moscow, Mumbai, Hyderabad, Bangkok, Singapore, and Tokyo.

The roughly 20 locations opening a few weeks later, including the rest of Imax's 14 corporate theaters, were precluded from joining the Nov. 5 premiere because of "clearance" issues with other theater chains in their market. Although some had not been given opening dates as this issue went to press, many were set to open on Nov. 26 or 28.

LFX has analyzed the price premiums charged by the major U.S. theater chains for their LF tickets. The average increase is $3.37, with the minimum adult increase being only $0.75 (at the Marcus IMAX in Addison, IL), and the maximum being $5.50 at the Loews IMAX in San Francisco. That theater and the Loews IMAX in New York City have the distinction of charging the highest prices: $15.00, regardless of age. This puts the premium on child and senior tickets in those theaters at a whopping $8.50, although it is probably safe to assume that relatively few customers in those categories will see *Matrix Revolutions*. Loews charged the highest average premium overall ($6.53), Marcus the lowest ($1.21), with Regal ($3.70) and Cinemark ($1.43) in the middle.

Average ticket prices for *The Matrix Revolutions* In U.S. multiplexes

	35mm			IMAX			Premium		
	Adult	Child	Senior	Adult	Child	Senior	Adult	Child	Senior
Regal (14)	8.73	5.73	5.95	11.50	9.50	10.50	2.77	3.77	4.55
Cinemark (5)	8.70	6.70	6.90	10.20	8.20	8.20	1.50	1.50	1.30
Loews (3)	9.75	6.50	7.17	14.33	14.33	14.33	4.58	7.83	7.17
Marcus (2)	8.38	5.63	5.63	9.25	7.00	7.00	0.88	1.38	1.38
Overall average	**8.82**	**6.02**	**6.27**	**11.40**	**9.63**	**10.21**	**2.57**	**3.60**	**3.94**

Although Imax says it is in discussions with all the major studios on possible DMR™ projects, no new releases have been officially announced. Gelfond and co-CEO **Bradley Wechsler** said that they expect the next DMR film to open in spring, leading to speculation about *Shrek 2* or the next *Harry Potter* installment. *Spider-Man 2*, which has also been rumored to be in consideration, is due in July.

Hugo Weaving once again plays multiple Agent Smiths in The Matrix Revolutions.

Warner Bros.

Imax reports loss in Q3

On Monday, Nov. 10, following the opening weekend for ***The Matrix Revolutions***, **Imax Corporation** reported its results for the third quarter ending Sept. 30, 2003. The company reported a net loss of US$2.65 million (–$0.07 per share) on revenues of $21.4 million, compared to a loss of $2.29 million (–$0.07 per share) on revenues of $23.2 million in the third quarter of 2002. For the nine months ending Sept. 30, 2003, Imax earned $738,000 ($0.02 per share) on revenues of $90.2 million, compared to a profit of $11.29 million ($0.34 per share) on revenues of $93.3 million in the same period of 2002.

Imax recognized income from one in-

FILM STOCK

stallation and signed deals for five theater systems in the quarter, including new theaters for existing customers in Moscow and China, and the theater in Springfield, MO, reported on here in the September and October issues. Three of the five are MPX™, Imax's new low-cost system for multiplex theaters. The company also announced Q4 signings for two MPX theaters in Dubai, United Arab Emirates.

For the nine months ending Sept. 30, 2003, Imax has signed 18 theater deals, and recognized income from 15 installed theaters, up from 10 signings and 11 installations in the first nine months of 2002. Backlog now stands at 61 systems, with a value of $140 million.

The company also announced that it had retired $15.7 million in outstanding senior notes through a series of debt-for-equity transactions. This lowered the principal of its outstanding debt due in 2005 to $153 million, which amount it plans to refinance through new senior notes that would mature in 2010.

In a conference call on the morning of the announcement, co-CEOs **Bradley Wechsler** and **Richard Gelfond** said that the simultaneous opening of *Matrix Revolutions* in 35mm and IMAX theaters had transformed Imax into a "fundamentally different company...establishing IMAX as newest release window for Hollywood event films." They expect the demand for theaters to increase as more Hollywood films are converted to 15/70 with the IMAX DMR process. However, contrary to some expectations, they did not announce the next DMR release. (*See* Matrix *item above.*)

The two executives made it clear that the company's future depends on exhibitor response to *Matrix Revolutions* and to future DMR films. They expect a substantial portion of future theater deals to be MPX systems in multiplex venues.

Wechsler said the company expects to install between four and six systems in the fourth quarter, and to declare a profit of 10–15 cents per share for 2003, excluding one-time charges. In 2004 they hope to install 25–30 new systems and post earnings of 25–35 cents per share.

Despite the upbeat tone of the call, Imax shares, which had risen as high as $10.40 in the week before *Revolutions* opened, dropped nearly 13% of their value on the day of the announcement, falling from a close of $9.20 on Friday, Nov. 7, to $8.03 at the end of Monday's trading. The stock rebounded a bit in the next few days, but closed the week at $8.02

On Wednesday, Nov. 12, the company announced that it had made a deal with **Congress Financial Corporation** to obtain a $20 million senior secured revolving credit facility, secured by all of Imax's assets.

In mid-October, Standard and Poor's had upgraded Imax's corporate credit rating from CCC to CCC+ because of its "stabilizing operating results and reduced risk of near-term default." S&P gave the company a positive outlook, although the rating remains in the "junk" category.

DEALS

Imax signs 3-theater India deal

Aerens Developers and Engineers of New Delhi has signed a deal with **Imax Corporation** to develop three IMAX theaters in north and central India. The first, in Gurgaon, is already under construction, and all three will be completed by 2005. The company is reportedly considering building as many as ten theaters altogether.

nWave and DDD cut 3D deal

nWave Pictures and **DDD Group plc** have struck a deal that permits DDD to distribute nWave's 3D films in the TriDef™ Movie Player format, which allows viewers to see 3D without glasses on special display monitors, including the new Sharp Actius notebook computer.

The titles that DDD will distribute in TriDef format on DVD include ***Encounter in the Third Dimension***, ***Alien Adventure***, ***Haunted Castle***, and ***SOS Planet***.

DEALS

SimEx to distribute *Extreme* in 8/70

SimEx/Iwerks has acquired the rights to distribute ***Extreme*** to 8/70 theaters worldwide through its Burbank, CA, offices. The 1999 film on extreme sports such as snowboarding and windsurfing was shot in 15/70 by **Jon Long** and produced by **Neils de Jong Franken**, with **Peter Beyak** as executive producer.

Imax is not for sale

In mid-October, an item by Gene Marcial in *Business Week* said that **Imax Corporation** was a target for a buyout by a conglomerate such as Sony, Time Warner, or Viacom. Many media outlets repeated the claim in the following weeks.

In an interview on CNBC just before the third quarter results were announced, co-CEO **Richard Gelfond** specifically denied that the company was for sale.

PERSONNEL

Haas heads Carnegie Science Ctr

Joanna Haas has been appointed director of the **Carnegie Science Center** in Pittsburgh, PA, replacing **Seddon Bennington**, who returned to his native New Zealand late last year.

Haas comes to the center from **The Henry Ford** in Dearborn, MI, where she had been director of the Henry Ford Museum and IMAX theater since 2001. She began her career in the education department at **COSI Columbus**, where she eventually became vice president of operations. She subsequently joined the Ford Motor Company, directing the Spirit of Ford Interpretive Center, before moving to the Henry Ford Museum.

Simultaneously with Haas' appointment, the Carnegie Science Center received the 2003 National Award for Museum Service from the Institute of Museum and Library Services. The award, given to three museums and three libraries, is the nation's highest honor for extraordinary community service provided by these institutions.

The Making of *Where the Trains used to go*

*(from **TRAINS** on page 1)*
we needed.

This camera was a lot heavier than the 5/70, and we planned to move over a variety of surfaces and pass through solid obstacles. We also wanted movement blur when moving quickly. So we had to build a new and more sophisticated camera tracking system before shooting could start.

The camera platform

Frode Wik of **Wakeman Film**, **Morten Johansen** of **Norsk Hardkrom**, **Dennis Røller**, and I made up the central construction team. We built a "camera locomotive" out of steel and aluminum with red wooden outer walls. It was 3.5 meters (11.5 feet) long and 2.6 meters (8.5 feet) tall and had three sets of wheels: railway wheels, wheels for asphalt, and wheels that could be used on the flexible rails we had made for the earlier film.

Inside the locomotive we built places for two standing people and various kinds of equipment, plus the most critical part: an "inner dolly" that could be moved very precisely forward and backward up to 128 centimeters (4.25 feet) on linear bearings. We equipped the inner dolly with an electronic fine-leveling system with four actuators that supported a Moy head and the camera. A theodolite (a land measuring instrument) was placed beside the camera for precise panning and aiming.

Heaters were installed to maintain the correct temperature during the cold Norwegian winter. All electrical equipment was run on 220V AC, which would be supplied either by generators or from nearby houses. Lots of cable was needed.

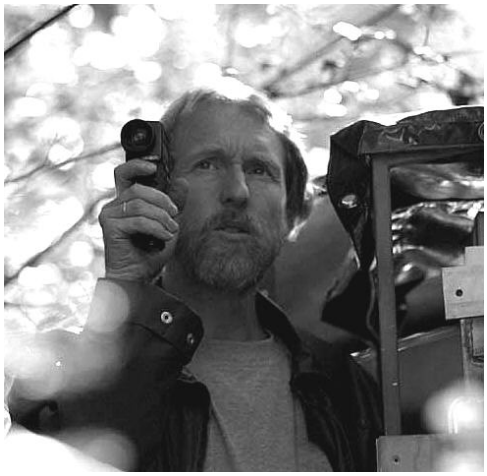
This "dolly on a dolly" could be used in a variety of ways, and allowed us to add new configurations or make changes during the shooting period.

Shooting stop-motion gave us many ways to expose each frame. For day scenes we chose exposure times between 1/15 second and 10 seconds per frame, always using a nice T-stop around 11, adding neutral density filters as needed. For night scenes exposure times varied between 10 and 60 seconds at full aperture, T2.8, except for the artificially lit pixilation scene at the station, which we shot at 2 seconds and T5.6.

The film stock was Eastman 5245 for the day scenes and Vision 500T for night.

A night shoot

The crew of four gathers on the narrow-gauge museum railway track around 7 o'clock in the evening. It is the beginning of March, snow covers the Norwegian landscape, and the sun set an hour ago. Soon it will be dark enough to start filming.



Morten Skallerud

Earlier in the day our friends from the Museum Railroad had helped us push up our camera locomotive, a rail trolley for the generator, and a small passenger wagon with a wood stove inside it, which they are letting us use as a "base camp". We are about a kilometer away from the station. All the rolling stock stands nicely in a row — the red camera locomotive a bit ahead of the rest, sitting on exactly the same spot we shot the last frame a week ago. The camera, the theodolite, and the computers were all put in place earlier, when there was still daylight and it was a bit warmer.

We go through a long safety procedure to ensure that the camera works properly, then use the theodolite and a straightforward reference to adjust the pan angle for the first frame. We have just changed the sight point for our theodolite, so from now on we aim at the right side of the top of an easily recognizable pole 200 meters ahead. With no viewfinder on the camera, we also double check the framing using a Nikon F3 camera with a corresponding 24mm lens and angle marks on its ground glass.

Then we go through the tables for forward movement and panning that I prepared in advance, using a series of meas-

Camera "locomotive" shooting a narrow gauge engine of the Tertitten Railway.

Photo: Torstein Nodland

Photo: Håkon Bonafede

Laying dolly tracks through the woods.

urement stills taken last summer. We'll start by advancing the camera locomotive 92 centimeters per frame for the first five frames - then increase to 92.5 for the next five frames - then 93 for the next five and so on till we reach 100 centimeters per frame. Then we will stay at 100 centimeters per frame for at least another two or three shooting nights. At the same time we will be panning the camera slowly towards the left to prepare for the long curve we are moving into. Panning speed is now 0.05 degrees per frame, which we will gradually increase to 0.10 degrees.

Clouds cover the night sky. There is no moon behind them tonight, so they pick up light mainly from the scattered houses and sparsely lit roads nearby. It is quite dark, but not so dark that I cannot see the snow covered landscape with my dark-adapted vision. A few street lamps are visible in the distance.

Comparing the available light with readings and test stills I took last night, I decide to expose 30 seconds per frame. It is too long to maintain a one-frame-per-minute shooting cycle, but I would rather shoot fewer frames each night than underexpose.

We shoot the slate and some test frames to ensure that everything works properly, then we are ready to make tonight's first effective frame. The electric generator grumbles nicely, the long electric cable lies ready to be pulled after us, we are in position with the pan angle double checked, the camera base perfectly level, and the internal dolly on start position. Camera, computers, and crew are ready. The time is 20:32.

Still we wait for another few minutes, because a train is expected to pass on the "big" railway line beside us around 20:39. I want to expose the first frame while that train is passing. Passing trains make those nice lines of light through the frame, and the light flash also helps to smooth out the cut from the previous shooting night.

The main line train comes up from behind. I press the exposure button. The Kuper control turns off the work light, starts moving the inner camera dolly slowly forward and opens the camera shutter. *We are exposing tonight's first effective frame!* After 30 seconds the shutter closes, the inner dolly stops and moves back to its start position, and the work light comes on again.

Eivind Natvig and **Ninon Onarheim** are responsible for the forward motion of the locomotive. They walk behind and control it with an electric motor and a special measuring device. Since we are still moving uphill they also help to speed up the process by pushing a bit extra, manually. When the locomotive has reached its next shooting position, they shout "Ready!"

Dennis Røller and I stand inside the main room at the rear of the locomotive, one on each side of the inner camera dolly. As soon as we are in position, Dennis adjusts the leveling actuators till both axes are perfect. Myself, after having adjusted the angle measure for the next frame, I look through the theodolite telescope and adjust the Moy head till the center-cross lines up with the pole top in the distance again. When Dennis has also said "Ready!" and the time is right, I push the exposure button again. We are exposing tonight's second effective frame of film...

It goes on like this for a long time: work lights off, a 30-second exposure while the camera moves slowly forward. Work lights on, camera dolly back again. Locomotive pushed forward, level and pan adjustments, next frame. After going through this process 24 times, we have captured one second of film.

Twice an hour the scheduled trains pass on the main line beside us. We make sure that it happens during an exposure. After 00:39 there are no more passing trains, except maybe a freight train or two. But we never know when they will pass, so we take a break and have a night meal inside the passenger wagon.

After the break, the night light seems a bit weaker, so we increase the exposure to 40 seconds per frame. And lightly falling snow makes extra work for us to keep the lens clean. It is 3 a.m. before we wrap and the daytime watch takes over. Tonight we have exposed 7½ seconds of film, and we have reached a total of 1 minute and 25 seconds. This was our 17th shooting day.

Finishing

Most of the time, the rural Norwegian landscape and the camera's train-like moves were the main content of our pictures. But sometimes we needed to control the movements of people and objects, which gave us an opportunity to use our animation skills a bit. This was quite fun!

*(see **TRAINS** on page 16)*

Giant Screen Consortium Summit in Montreal

The **Giant Screen Consortium**, the association of LF producers and service providers in the Canadian province of Quebec, invited a group of some 17 LF producers and executives to the 2nd Montreal International Giant Screen Summit, a two-day meeting in Montreal in October. It followed a similar meeting held in June with representatives from about 25 LF theaters.

The October meeting consisted of visits to the city's many production and post-production facilities as well as presentations about the tax and other advantages of shooting or finishing an LF film in Montreal. Airfares and accommodations for participants (including this reporter) were paid by the consortium with funding from the provincial government.

The meeting opened with a talk by **Daniel Bissonnette**, head of the **Montreal Film and Television Commission**, about the benefits of shooting in the city. He said that some 240 film-related companies are located in Montreal, and that 95% of shooting in Quebec province is done in the city. The commission has been in operation since 1979, and exists to help producers by obtaining permits and clearing obstacles to filming. He pointed out that feature films and television programs have used locations in the city to stand in for other cities around the world, including New Delhi.

Stéphane Cardin, tax credit specialist for Quebec's **Society for the Development of Cultural Enterprises** (better known by its French acronym SODEC), spoke about the tax benefits of making films in Quebec. Both the province and the Canadian federal government provide tax credits that can offset nearly half the total production budget, as long as various requirements are met. SODEC has assisted some 15–20 LF films since 1995, including ***Super Speedway***, ***Ultimate G's***, and ***Great North***.

The group then went off to see several effects and post-production houses, including **Big Bang FX**, **Buzz Image**, and **Big Films, Inc.** All three provide CGI, 3D animation, and special effects. Big Bang worked on ***India: Kingdom of the Tiger*** and Buzz provided effects for *Super Speedway*. In addition to CGI work, Big Films distributes LF films, including those made by the **National Film Board of Canada**, and rents 15/70 cameras. At Big Film's offices, LF veterans **Colin Low** and **Gord Harris** demonstrated a prototype of a compact 3D rig that accepts those cameras.

Gord Harris (foreground) demonstrates a prototype 3D rig at Big Films to (l. to r.) Steven Morris, Peter Henton, Bertrand Dussart, Tim Archer, Robert Dennis, and John Weiley .

In the afternoon participants were taken to **Ciné Cité Montréal**, a large complex of sound stages built on the grounds of a general aviation airport in the suburbs of St-Hubert. Although LF films rarely if ever use sound stages, most participants found the cavernous studios to be very impressive. One of the stages still held the disassembled remains of an Oval Office set built for the CBS TV-movie *The Reagans*.

On the morning of the second day, **Marie-Claude Beauchamp** of **CinéGroupe** spoke about the advantages and potential pitfalls of international co-production deals. CinéGroupe is repurposing an animated children's film, ***Pinocchio 3000***, to LF for release next year.

Non-Canadian producers can obtain most of the tax benefits described the day before by entering into such deals, and Beauchamp touted their benefits, among them reduced risks, reduced investments, and wider distribution. Co-producing allows one to embark on larger projects than might otherwise be possible, and hence potentially reap larger rewards. However, such deals require openness and sharing of information, she advised, to avoid misunderstandings and distrust. Among the greatest obstacles, Beauchamp said, were timing issues, and making sure that funding, staff, and facilities are all in place at the right time so that unanticipated delays are avoided.

The rest of the second day was spent touring the facilities of post houses **Technicolor** and **Mokko Studio** and two audio studios, **Audio-FX** and **Modulations**, where participants saw foley studios in action. Technicolor has expanded its capabilities in Montreal, and because of its multinational status can credit work actually done in its facilities in Los Angeles or elsewhere as spending in Quebec, for the purposes of meeting Canadian tax credit requirements. Mokko provided work for ***Bears*** and *Great North*.

The summit closed with a dinner at which Colin Low introduced his long-time friend and colleague, **Imax Corp.** co-founder **Roman Kroitor**, who gave his views of the future of the LF industry.

(*See the full text of Kroitor's talk on the opposite page.*)

Kroitor Speaks on the Future of LF

Thanks to Philippe Turp [executive director of the Giant Screen Consortium] for inviting me to say a few words. He said about ten minutes. Actually, you're even luckier. It's about six. [To great laughter from the audience, Kroitor sets a kitchen timer to six minutes, and hangs it around his neck.]

He also said, about 20 times (almost panicking), "Could you talk about the future?"

Yes. I'm even more bored than you all are with how it all started. I'd love to talk about the future. Actually, you guys probably know more about it than I do. But I'll tell you what I think anyway.

First, IMAX...large format...(it will always be IMAX to me, no matter how hard I try) will live and prosper. The reason is the power and the beauty of the big image. That's what it's all about. That's why there are all those theaters and why all of you are in this crazy business.

Second, contrary to all the worriers, up-resing theatrical 35mm films as a way of feeding the commercial theaters is not going to kill it. Why? It will either improve the economics of the entertainment sites, or it won't. If it doesn't, the institutional theaters will still be there and will be doing an important and expanding job. If it does, and there are more commercial theaters, there's room for everybody. Movies didn't kill live theater. TV didn't kill movies. Commercial LF won't kill educational LF. The more the merrier.

But, you ask, what about the degradation of image quality with blow-ups? Yes, it's a problem. We love the fantastic high quality full 15/70 gives us. That's why we're in the business. But don't let the perfect kill the achievable. The problem won't last. In due course, theatrical feature producers will, for many films, *shoot* the original in LF. They will then distribute in LF and 35mm and video. The director and cameraman will keep all the distribution formats in mind and design the framing so it can be reformatted as required. Right now you can do that if you are doing a CGI production, with only a little bit more work. And when high quality live-action digital shooting is up and running this will be a piece of cake for live action too.

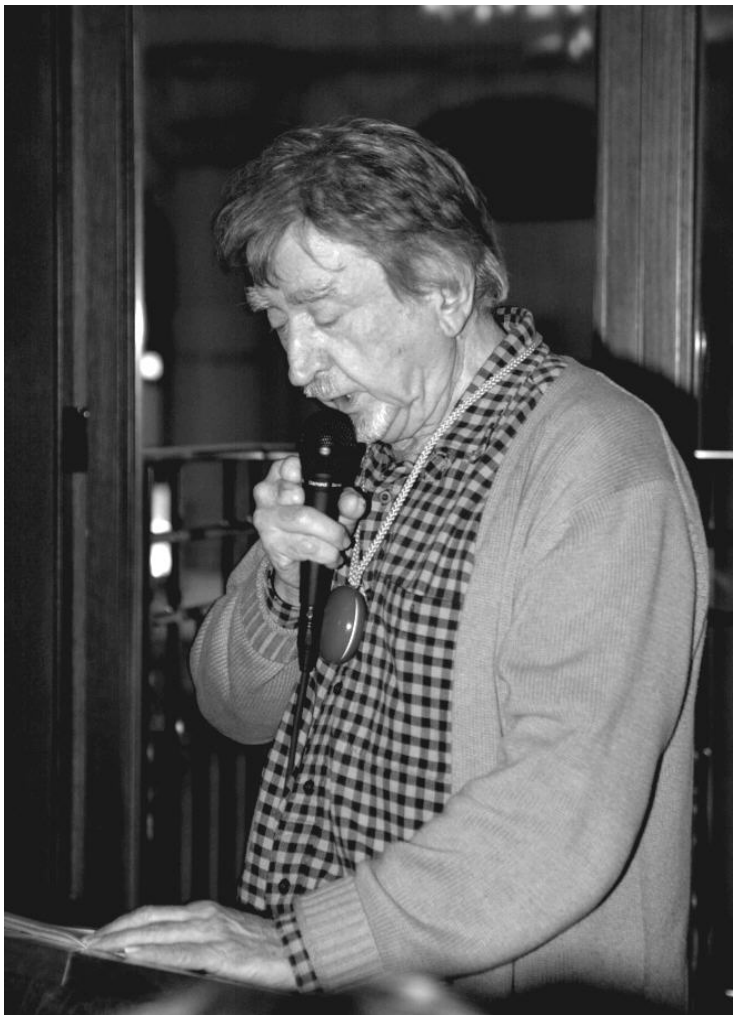


Photo by Pierre Roussel

Roman Kroitor. Note kitchen timer hanging from his neck.

Third, high-quality digital shooting will come as certainly as the sun rises every morning. It will make filming a lot easier. Smaller, totally quiet cameras. Practically zero stock costs. Easy to reformat. When good digital cameras are here, shooting 3D will be easy. Incredibly small 3D cameras, zero stock costs. Imagine how sensational it will be to have drama in high-quality 3D! Your favourite actress or actor, practically touchable! Three-D will explode.

Fourth, in due course LF-quality digital projection will be developed. Print costs will be zero. Theater installations will become cheaper. More and different kinds of theaters, with different audiences, will follow.

So, LF will live and prosper. As it does, I think there will be more items on the "what will happen in the future" list:

Fifth, producers are going to become smarter and more innovative. Every so often something delicious, like ***Pulse: A Stomp Odyssey***, comes along to prove that we've barely scratched the surface of the kinds of films that are possible. Those guys had a sense of humor and they weren't afraid to go in a non-standard direction. When I saw it I got very excited. There are thousands of more *Stomps*, of different kinds, out there, just waiting for somebody to make them.

Sixth, as far as theaters are concerned, we are stuck in a rut. What about IMAX theaters in sports complexes? We could have terrific films about sports. What about art galleries? We could have terrific films about art. What about opera houses? We could make terrific big-screen opera films. What about... ? You fill in the rest of the list. That great big wonderful image has a vast future ahead of it.

Seventh, financing. This one is not a prediction, it's advice. But it *could* be a prediction if you make it so. Financing

*(See **KROITOR** on page 13)*

GSTA Technical Session

At the annual conference of the **Giant Screen Theater Association®** in Glasgow in September (*see LF Examiner, October 2003 for full coverage*), 11 presenters spoke about new technical developments in the meeting's Technical Session.

Imax Corporation's **David Keighley** said that while 4K scanning had previously been the norm for LF work, **DKP/70MM Inc.** was now routinely scanning at 5.6K resolution. He used the Glasgow theater's 3D projector to run a side-by-side comparison of a scene from ***Everest*** that had been processed by traditional optical methods with the same scene from a digital intermediate. (Half of each image was blocked off, so that the left side of the screen showed one clip, and the right showed the other.) He asked the audience to guess which was which; most correctly picked out the greater clarity of the digital version.

Paul Panabaker, Imax vice president of technical theater services, spoke about the

Paul Panabaker

IMAX Service Partnership Program, which allows theaters to reduce their annual service contract costs by training their projectionists to handle tasks otherwise performed by Imax technicians. The company has set up a fully equipped training facility in Mississauga and offers courses several times a year. He said that the aftermarket sales office in Birmingham, AL, is up and running, and ready to provide parts and accessories to IMAX theaters at short notice.

Peter Parks, of **Image Quest 3D**, described the complex 3D optical systems he had developed for ***Bugs!*** He pointed out that when your optics provide magnifications of 500,000 times, stability of the equipment is a major concern. Just breathing on the apparatus can cause vibrations that will ruin a shot. Depth of field and the amount of light required were major problems. At one point he was using ten 18kW lamps, which obviously required tremendous amounts of air conditioning to keep the insect stars from being cooked. (*For more detail on Parks' work on the film, see his article in the December 2001 issue of LF Examiner.*)

Kodak's **Beverly Pasterczyk** assured conferees that despite advances in digital technologies, film is not dead. She said that the company's chemists and physicists have made greater strides in improving the light sensitivity of emulsions than she had seen in her 23 years in the business. She ran a series of 15/70 test shots comparing the new 5218 stock to 5279, in a variety of exposure and processing conditions.

Rick Gordon of **RPG Productions** said that since 35mm features scan at 2K, LF work must be scanned at no less than 4K, and even then some scenes may not blend in with original 15/70 footage. But almost any shot can be improved digitally. He showed examples of digital effects from ***Texas: The Big Picture***, including the removal of a brand logo from a moving tractor, and presented green-screen work from *Bugs!*

Chris Reyna, from **Imagica USA**, and **Sean Phillips** spoke about the process of making the digital intermediate for ***Roar: Lions of the Kalahari***, the first LF film whose intermediate stages were entirely digital. Director **Tim Liversedge** had captured a great deal of impressive lion footage in 35mm and 8/70 and in 1998 approached Reyna to see if digital processing could give a consistent look to the various sources. Reyna did a proof of concept test in 2000, which helped persuade **National**

Rick Gordon

Geographic to join in the project.

Phillips said that working in the digital domain allowed better control of color, and eased the process of adding heat haze, day-for-night, and other effects to the finished product. Reyna pointed out that having the whole film as a digital file simplifies the process of converting to other release formats.

Reyna went on to show new 15/70 footage shot on the **Olympus** 4K digital camera. At previous conferences he had shown preliminary tests that had not been captured with LF conversion in mind. Imagica USA shot new tests intended to uncover any weaknesses or anomalies in capturing motion or fine patterns when blown up to the giant screen. Reyna said Olympus is improving the camera's sensitivity and color response, and making it smaller. The huge amounts of data the camera generates are now captured on a disk array "the size of a small refrigerator," but the four umbilical cables formerly used to transfer the data have been reduced to a single small optical cable. It will still be a year or two before the camera is a

New and Future Theaters

Readers are advised that not all future theaters listed here are certain to be built.

City	Organization	Country	Mfr.	Format	2D/3D	Open
Taranto	IMAX Theatre Felisia	Italy	IMAX	1570	3D	6/22/03
Saint Félicien	Zoo St. Félicien	Canada	MEGA	870/35	2D	7/03
Charleston,WV	Clay Center	USA	MEGA	870	2D/PL	7/12/03
Hyderabad	Prasad IMAX Theatre	India	IMAX	1570	3D	7/25/03
Kenner, LA	Freeport McMoRan Science Complex	USA	MEGA	870	2D	8/03
Las Vegas	Brenden Theatres Las Vegas 14	USA	IMAX	1570	3D	8/15/03
Killeen, TX	Central Texas College	USA	MEGA	870	2D	8/22/03
Kuala Lumpur	Berjaya Times Square IMAX Theatre	Malaysia	IMAX	1570	3D	10/03
Guayaquil	Malecon 2000 Foundation	Ecuador	IMAX	1570	2D	10/31/03
Lansing, MI	Celebration! Cinema IMAX Theater	USA	IMAX	1570	3D	11/25/03
New Delhi	New Delhi IMAX Dome Theater	India	IMAX	1570	2D	12/03
Dulles, VA	Stephen F. Udvar-Hazy Center	USA	IMAX	1570	3D	12/16/03
Bremen	Space Center Bremen	Germany	IMAX	1570	3D	12/19/03
Eilat	Epic IMAX Theater Eilat	Israel	IMAX	1570	3D	12/20/03
Athens	Eugenides Planetarium	Greece	CDC	1570	2D/PL	2003
Gandhinagar	Indian Cultural Complex	India	unk	unk	2D	2003
Harbin	Heilongjiang Science & Tech Museum	China	IMAX	1570	2D	2003
Quito	Universidad San Francisco De Quito	Ecuador	IMAX	1570	3D	2003
Santiago	Megascreen IMAX Theatre Santiago	Chile	IMAX	1570	3D	2003
Shanghai	Peace Cinema	China	IMAX	1570	2D	2003
Sofia	I.T. IMAX Theater Sofia	Bulgaria	IMAX	1570	3D	2003
Atlantic City, NJ	Tropicana Casino And Resort	USA	IMAX	1570	3D	3/04
Riccione	Oltremare s.r.l.	Italy	IMAX	1570	3D	6/04
Springfield, MO	Wonders of Wildlife Museum	USA	IMAX	1570	3D	7/31/04
Reading, MA	Jordan's Furniture	USA	IMAX	1570	3D	9/30/04
Al Khobar	IMAX Theater Al Khobar	Saudi Arabia	IMAX	1570	3D	2004
Athens	I.T. IMAX Theater Athens	Greece	IMAX	1570	3D	2004
Beirut	Solidere IMAX Theater Beirut	Lebanon	IMAX	1570	2D	2004
Budapest	I.T. IMAX Theater Budapest	Hungary	IMAX	1570	3D	2004
Cairo	Cairo IMAX Theater	Egypt	IMAX	1570	3D	2004
Dongguan	South China Mall	China	IMAX	1570	3D	2004
Dongguan	Dongguan Science & Tech Museum	China	IMAX	1570	2D	2004
Gurgaon	Gurgaon IMAX Theatre	India	IMAX	1570	2D	2004
Holon	Epic IMAX Theater Holon	Israel	IMAX	1570	3D	2004
Honolulu, HI	Bishop Museum	USA	IMAX	1570	2D/PL	2004
Istanbul	Transturk IMAX Theater Istanbul	Turkey	IMAX	1570	3D	2004
Milan	Medusa IMAX Theater Milan	Italy	IMAX	1570	3D	2004
Pusan	Pusan Space Camp	South Korea	IMAX	1570	2D	2004
Rome	Medusa IMAX Theater Rome	Italy	IMAX	1570	3D	2004
San Juan, PR	IMAX Theatre San Juan	USA	IMAX	1570	3D	2004
Tenerife	Exmax IMAX Theater Tenerife	Spain	IMAX	1570	3D	2004
Xalapa	Veracruz Aquarium	Mexico	IMAX	1570	3D	2004
Beijing	China Film Museum	China	IMAX	1570	3D	2005
Jerusalem	Epic IMAX Theater Jerusalem	Israel	IMAX	1570	3D	2005
Shanghai	Shanghai MPX	China	IMAX	1570	3D	2005
Tel Aviv	Epic IMAX Theater Tel Aviv	Israel	IMAX	1570	3D	2005

working production device, but Reyna said that Hollywood is expressing interest in the system for 35mm features.

CFI's **Robert Dennis** and filmmaker **Al Reinert** presented a 15/70 blowup of footage shot by NASA during the Apollo space program. Reinert is considering converting his 1989 documentary *For All Mankind* to LF. The footage shown had been scanned at 4K from Reinert's 35mm dup neg, which was in turn captured from NASA's original 16mm footage.

Greg MacGillivray completed the session by speaking about the lightweight W14 15/65 camera he had helped to develop to shoot on Mount Everest. That camera, which weighs only 25 pounds (11.4 kilograms) with a lens and 500 feet (150 meters) of film, has been used recently to capture Steadicam and POV skiing shots for ***Top Speed***. MacGillivray also showed footage from that film and from ***Coral Reef Adventure*** shot with a wire suspension tracking system that allows dynamic "aerial" camera shots over long distances with wireless remote control of focus, pan, and tilt.

THE *LF EXAMINER* INDEX

October 2003

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 25.

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
10/2/2003	SpaceSta	132,452	43,874,890	91,449	17,682,429	61,557,319	77	19	23	42
	GOTA	73,843	14,685,833			14,685,833	25	22		22
	Bugs	73,547	3,310,475	64,121	1,462,017	4,772,492	30	16	6	22
	Trex	46,270	46,120,158	108,400	35,266,480	81,386,639	255	6	15	21
	HaunCast	40,084	7,220,020	80,210	11,712,142	18,932,162	135	3	9	12
	SAA	21,348	15,282,199	24,758	5,043,030	20,325,229	138	8	3	11
	Galapago	16,928	14,119,660	5,776	5,571,018	19,690,678	203	4	2	6
	Extreme	6,282	12,645,061	2,468	12,946,330	25,591,391	238	3	5	8
	Apollo13	5,926	1,704,141	7,545	195,223	1,899,365	54	2	3	5
	CDS	3,820	15,547,968	3,815	12,003,640	27,551,608	198	2	5	7
	CTPA	3,349	3,519,225	493	2,852,169	6,371,393	121	2	3	5
	E3D	1,604	6,935,833	22,500	30,384,150	37,319,983	240	2	6	8
	AlienAdv	1,039	4,305,189	41,989	11,062,949	15,368,138	215	1	7	8
	TR	827	18,776,428	1,972	12,465,279	31,241,707	318	1	2	3
	ATSOT	9	15,994,063	5,062	20,479,275	36,473,338	406	1	2	3
	MTA		2,297,774		463,174	2,760,948	276			
	WOC		15,054,636	317	19,266,472	34,321,108	435		1	1
10/9/2003	SpaceSta	116,650	43,975,865	100,338	17,834,190	61,810,055	78	18	21	39
	Bugs	84,314	3,391,319	128,881	1,629,443	5,020,762	31	18	10	28
	GOTA	82,261	14,768,094			14,768,094	26	20		20
	HaunCast	52,633	7,272,653	88,760	11,800,902	19,073,555	136	3	9	12
	Trex	43,750	46,156,098	90,751	35,413,500	81,569,598	256	6	9	15
	SAA	21,708	5,303,908	1,299	5,044,329	20,348,237	139	7	3	10
	Galapago	12,324	14,127,450	8,680	5,584,027	19,711,476	204	3	2	5
	CTPA	4,897	3,523,180	57	2,852,210	6,375,390	122	2	1	3
	CDS	4,043	15,552,601	8,038	12,013,575	27,566,176	199	2	6	8
	Extreme	2,907	12,647,967	2,722	12,949,052	25,597,019	239	3	5	8
	Apollo13	1,831	1,705,496	4,736	199,198	1,904,694	55	2	3	5
	E3D	1,775	6,937,608	23,894	30,408,044	37,345,652	241	2	6	8
	AlienAdv	1,137	4,306,623	42,133	11,105,082	15,411,705	216	1	7	8
	TR	668	18,776,994	2,324	12,467,505	31,244,499	319	1	2	3
	ATSOT	325	15,994,388	30,216	20,510,663	36,505,051	407	1	3	4
	MTA		2,297,774		463,174	2,760,948	277			
	WOC		15,054,636	534	19,267,035	34,321,671	436		1	1
10/16/2003	SpaceSta	176,701	44,255,071	95,326	18,019,212	62,274,283	79	20	20	40
	Bugs	108,731	3,497,285	118,153	1,745,909	5,243,194	32	20	10	30
	GOTA	93,452	14,861,546			14,861,546	27	20		20
	Trex	54,542	46,226,517	107,699	35,637,656	81,864,172	257	6	12	18
	HaunCast	54,118	7,326,771	86,503	11,887,405	19,214,176	137	4	10	14
	SAA	37,377	15,341,284		5,044,329	20,385,613	140	8	3	11
	Galapago	20,883	14,152,961	9,930	5,597,385	19,750,347	205	5	2	7
	CDS	5,796	15,559,904	5,452	12,020,495	27,580,399	200	2	6	8
	CTPA	5,357	3,529,773	40	2,858,869	6,388,642	123	2	1	3
	Extreme	3,419	12,651,386	2,463	12,951,514	25,602,900	240	3	5	8
	Apollo13	2,611	1,708,907	3,186	201,417	1,910,324	56	2	3	5
	TR	2,251	18,779,477	2,580	12,470,818	31,250,025	320	1	2	3
	E3D	2,044	6,939,652	11,500	30,419,544	37,359,196	242	2	6	8

Wk Ending	Title	Dom Gross	Dom Cume	Intl Gross	Intl Cume	Total Cume	Wks	—– Screens —– Dom	Intl	Tot
	AlienAdv	737	4,307,063	44,335	11,149,417	15,456,480	217	1	7	8
	ATSOT	412	15,994,800	29,952	20,554,826	36,549,626	408	1	3	4
	WOC		15,054,636	789	19,267,616	34,322,252	437		1	1
	MTA		2,297,774		463,174	2,760,948	278			
10/23/2003	SpaceSta	170,231	44,448,564	113,853	18,158,995	62,607,560	80	20	21	41
	Bugs	101,604	3,620,900	123,850	1,870,537	5,491,437	33	19	11	30
	GOTA	73,465	14,935,011			14,935,011	28	22		22
	HaunCast	56,502	7,383,273	85,674	11,973,079	19,356,352	138	4	10	14
	Trex	51,315	46,284,887	93,241	35,730,192	82,015,078	258	6	14	20
	SAA	46,063	15,372,652	4,496	5,048,825	20,421,477	141	7	3	10
	Galapago	15,997	14,167,953	14,007	5,617,100	19,785,053	206	3	4	7
	CDS	6,218	15,567,040	8,010	12,029,863	27,596,903	201	2	6	8
	Extreme	4,331	12,655,717	2,535	12,954,049	25,609,766	241	3	5	8
	CTPA	4,235	3,533,954	0	2,861,743	6,395,697	124	2	1	3
	E3D	2,733	6,942,385	10,100	30,429,644	37,372,029	243	2	6	8
	Apollo13	2,540	1,711,391	1,735	202,041	1,913,432	57	2	2	4
	AlienAdv	1,777	4,308,840	39,359	11,188,776	15,497,616	218	1	7	8
	TR	1,069	18,780,546	4,651	12,479,467	31,260,013	321	1	1	2
	ATSOT	652	15,995,452	39,433	20,602,450	36,597,902	409	1	3	4
	MTA		2,297,774		463,174	2,760,948	279			
	WOC		15,054,636	350	19,268,230	34,322,866	438		1	1
10/30/2003	SpaceSta	141,811	44,592,712	111,743	18,272,515	62,865,227	81	21	21	42
	Bugs	95,363	3,712,151	185,025	2,065,138	5,777,289	34	20	12	32
	GOTA	76,056	15,011,067			15,011,067	29	22		22
	HaunCast	70,563	7,454,136	110,356	12,083,435	19,537,571	139	4	10	14
	Trex	43,403	46,324,285	113,891	35,870,315	82,194,600	259	5	15	20
	SAA	16,858	15,389,510		5,048,825	20,438,335	142	7	2	9
	Galapago	13,876	14,178,028	10,526	5,623,878	19,801,905	207	5	2	7
	CDS	5,774	15,572,148	8,041	12,037,904	27,610,052	202	2	6	8
	Extreme	4,568	12,660,285	3,338	12,957,388	25,617,673	242	3	5	8
	CTPA	3,863	3,536,271	159	2,861,743	6,398,014	125	2	0	2
	AlienAdv	2,712	4,311,552	35,192	11,223,968	15,535,520	219	1	7	8
	E3D	2,474	6,944,859	17,103	30,446,747	37,391,606	244	2	6	8
	Apollo13	2,420	1,714,049	0	202,041	1,916,090	58	2	0	2
	TR	2,215	18,782,761	3,192	12,482,659	31,265,420	322	1	1	2
	ATSOT	682	15,996,134	32,734	20,635,184	36,631,318	410	1	3	4
	MTA		2,297,774		463,174	2,760,948	280			
	WOC		15,054,636	293	19,268,523	34,323,159	439		1	1

*(from **KROITOR** on page 9)*

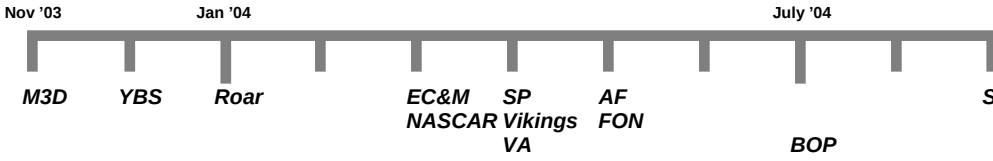
will always be difficult. My advice is this: everybody involved in the industry should propagandize every level of government, every foundation, every business, every aunt and cousin and grandchild and business associate and friend and the guy sitting next to you in the plane and everybody you can think of to the effect that these theaters and their films have become an essential part of a civilized country's culture. They open our eyes. They are changing, for the better, the way we see the world. They deserve support. Hire lobbyists. Preach the gospel. If you do your job, financing will become a little bit easier.

Eighth, more advice. How to make a good film. Collaborate. Put together the best possible team and work together. There may be individual geniuses who can make great films all on their own, but they are one in a hundred million — a hundred million filmmakers, that is. The rest of us can do a lot better if we create with a good team. All of the memorable films I have been lucky enough to work on were films made that way. Each person contributed his best, and the whole was much greater than the sum of the parts.

My last prediction:

The LF world is just over thirty years young. It's just starting. I envy you. It's all possible, it's all up to you.

Roman Kroitor was co-founder, with Graeme Ferguson and Robert Kerr, of Imax Corporation, and producer of numerous LF films, including Tiger Child, Hail Columbia, *and* CyberWorld.



* New listing.
Underlined titles are 3D
Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

The Young Black Stallion

Kennedy Marshall Company; distributor: Buena Vista; director: Simon Wincer; DP: Reed Smoot; script: Jeanne Rosenberg; producers: Fred Roos, Frank Marshall, Kathleen Kennedy; executive producer: Jeanne Rosenberg. Cast: Diana Tamimi, Patrick Elyas, Richard Romanus. Release: Dec. 25, 2003.

– Film is complete.

Roar: Lions of the Kalahari

Tim Liversedge Productions; distributor: Destination Cinema; director, producer, DP: Tim Liversedge; script: Eleanor Grant; score: James Levine; executive producer: Lisa Truitt. Release: January 2004.

– Film is complete.

Entre Ciel et Mer (Between Sky and Sea) (formerly *L'Air et L'Eau*)

Galatée Films; directors: Jacques Perrin, Jacques Cluzaud; producer: Jacques Perrin, Nicolas Mauvernay; script: Jacques Perrin; DPs: Michel Benjamin, Dominique Gentil; executive producer: Jean de Trégomain. Release: March 2004.

– Have filmed in South Africa, Kenya, Faroe Islands, France, Canada, Argentina, Spain.
– September-October: Filmed eagles in Grenoble, geese at Mont Saint-Michel and near the Nantes-Brest canal.
– Photography will wrap in November.

NASCAR: The IMAX Experience

NASCAR, Imax Corp.; distributor: Warner Bros.; director: Simon Wincer; DP: James Neihouse; producers: Lorne Orleans, Doug Hylton; executive producer: Neil Goldberg. Narrator: Kiefer Sutherland. 3D. Release: March 12, 2004.

– Principal photography is complete.
– Editing is in progress.

Sacred Planet

Sacred Planet Project, Ltd.; distributor: Buena Vista; director: Jon Long; DP: William Reeve; script: Jon Long, Karen Fernandez; producers: Karen Fernandez, Jon Long; executive producer: Jake Eberts. Release: April 16, 2004.

– Film is complete.

Vikings

Sky High Entertainment; distributor: Sky High; director: Marc Fafard; DP: Andy Kitzanuk; writers: Marc Fafard, Jonathan Hock; editor: René Caron; producer: Carl Samson. Release: April 2004.

– Principal photography is complete.
– Editing is in progress.

Air Force: The Battle for Red Flag (wt)

Stephen Low Productions; distributors: K2 Communications, Montreal Pacific Films, Inc. (Canada); director: Stephen Low; DP: William Reeve; script: Stephen Low, Denny Kuhr, Joe Stanley; producers: Stephen Low, Pietro Serapiglia; executive producers: Robert Kresser, Jan Baird. Release: May 2004.

– **January: filming on the ground at Edwards Air Force Base in California.**
– **February: shooting aerials at Edwards.**
– Film will open at the National Air and Space Museum's Udvar-Hazy Center in 2004.

Forces of Nature: Natural Disasters

National Geographic/Graphic Films, Inc.; distributor: Destination Cinema; director: George Casey; script: Mose Richards; DP: Sean Casey; second unit DP: Greg Eliason; producer: Paul Novros; executive producer: Lisa Truitt. Release: May 2004.

– Editing is in progress.

Virtual Actors featuring The Boxer (wt)

TAARNA Studios Inc.; distributor: tba; writer, producer, director: Pierre Lachapelle; line producer: Lucie Marchand; vfx team leader: Stephen Menzies; score: Steve Bramson; story by Kaveh Kardan. 3D. Release: spring 2004.

– Picture is locked.
– Score was recorded in August.

Birds of Prey

Walt Disney Pictures; distributor: Buena Vista; director, DP: Reed Smoot; script: Mose Richards; producer: John Wilcox; executive producer: Roy E. Disney. Release: 2004.

Sharks 3D (wt)

3D Entertainment Ltd.; distributor: 3D Entertainment Ltd.; director: Jean-Jacques Mantello; DP: Gavin McKinney; script: tba; score: Christophe Jacquelin; executive producer: Francois Mantello. Release: September 2004.

– Will film from October 2003 to January 2004.
– Hammerheads, whale sharks, huge manta rays in the Sea of Cortez.
– White sharks at Neptune Island, Australia.
– Basking shark near the Isle of Man.

Mystic India (formerly *The Journey*)

Infinity Filmworks; distributor: tba; director: Keith Melton; DP: Reed Smoot; script: Kamlesh Pandey; score: Ilaiyaraaja; producers: Brian Rogers, Srila Chatterjee; executive producer: BAPS/India. Release: October 2004.

– Picture is locked on home and international versions.
– Post will be completed by the end of 2003.

Trains

Totale Fiction/Cinema Japan/Rigaud Production/La Géode; distributors: Giant Screen Films (North America, Europe), Cinema Japan (Asia); director, DP: Pierre Willemin ; producer: Dominique Rigaud. Release: October 2004.

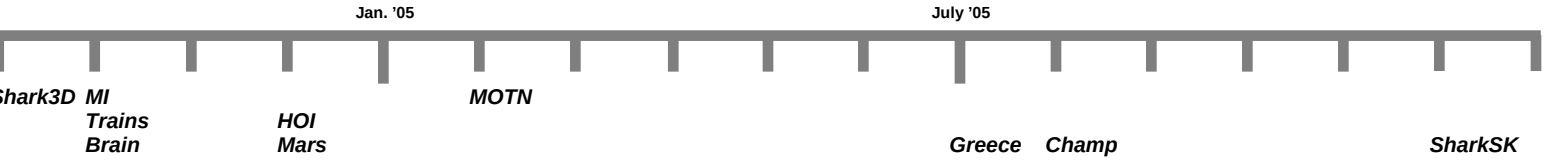
– Filming planned for spring 2003 has been delayed.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; line producer: Daniel Ferguson; senior producer: JoAnna Baldwin Mallory. Release: fall 2004.

The Heart of India (wt)

Tricolor Films/Bharatbala Productions/ MacGillivray Freeman Films; distributor: MFF;



director: G. Bharat; DP: Reed Smoot; script: Michael Caulfield, Glen Pitre; score: A. R. Rahman; executive producer: Sushil Tyagi. Release: late 2004.

– Filming will resume in January 2004.

Mars (wt)

White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: late 2004.

– January 2004: Images captured by rovers on Mars will be used in the film.

The Mystery of the Nile

Orbitamax; distributor: MacGillivray Freeman Films; director, producer, script: Jordi Llompart; DP: Reed Smoot; ***aerial cinematography: Ron Goodman****. Release: February 2005.*

– November: filming in Ethiopia, Egypt, and the Sudan.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: Summer 2005.

–Filming will resume in April/May 2004.

Champions

White Mountain Films; distributor: tba; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: 2005.

– May 2003: Filmed for three days at the Kentucky Derby.

Sharks (wt)

Principal Large Format/SK Films; distributor: SK Films; director, script, underwater DP: Bob Talbot; surface DP, stereographer: Sean Phillips; producers: Jonathan Barker, Phil Streather, Alex Ferguson. 3D. Release: late 2005.

– Filmed 35mm 3D test in the Bahamas last summer.

– Filming will resume next spring.

Not actively in production this month:
Secrets of Siberia
Aladdin
Manatee: The Forgotten Mermaid

Filming Tyler Hamliton in the 2003 Tour de France for Brain Power. *DP Rodney Taylor is on the crane.*

Partners HealthCare

*(from **TRAINS** on page 7)*
In fact, you can animate people, cars, and locomotives using many of the same principles as in puppet films or cartoons.

All in all, we spent 34 shooting days and nights, spread over a year, with a crew of three or four people, to make this 4½-minute film. This isn't counting many days of technical preparations and many stand-by days for the weather, etc., etc. Lots of people were very helpful and supportive, not least everyone at the beautiful little **Tertitten Museum Railway** where we did most of the shooting. Thanks to them, a wonderful crew, the Norwegian film funding sources, our co-operating partner **Grenzeløs**, and everyone who gave us good deals and did lots of unpaid work, etc., we were able to capture images on film that were almost exactly what I wanted.

Norway's most famous jazz composer and saxophonist, **Jan Garbarek**, created a magical score, and **Jan Lindvik** created the rest of the sound track at **The Chimney Pot** in Oslo. Re-recording was done by **Tormod Ringnes**, partly at TCP and partly in the Oslo IMAX theater.

Gulliver in Paris processed our footage and did the post production work, with **Andrew Oran** of **Lynbrook Film** as supervisor. They did a beautiful job and gave me wonderful service all the way, even though this was a small film with a very limited lab budget!

Where the Trains used to go has been finished for half a year now. The budget is more than used up, and I am now a poor but very happy film director. After its positive reception at LFCA, it was screened at the **Giant Screen Theater Association** conference in Glasgow in September. A number of theaters have shown interest in the film. Andrew Oran is helping me with the distribution.

But what about Norway? The IMAX theater in Oslo was one of our partners during the production, but it has been closed since July 2002. Nobody is sure yet if or when it will re-open.

So it was indeed possible to make an LF film in Norway. But will it be possible to screen the film for a Norwegian audience? We hope so!

Morten Skallerud is a visual effects cameraman and short-film director based in Oslo, Norway. He can be reached at morten@cameramagica.no.

*(from **SHORTS** on page 28)*
of Ohio's **Cincinnati Museum Center**, reported that although the center is in financial difficulties, an independent auditing agency has found it to be "fiscally responsible" and "a good steward of the beloved Union Terminal and the museum collections" it houses. McDonald added that the auditors confirmed that public support for the complex of three museums, a library, and an IMAX theater, is needed. The museum plans to seek a funding referendum on the March 2004 ballot in Hamilton County for $3.5 million a year to support operations, preservation, and maintenance.

Springfield IMAX may be in trouble

The poor performance of the Wonders of Wildlife Museum (WOW) in Springfield, MO, has cast doubt on the fate of the IMAX theater set to be built on an adjacent site by **Bella Films** of Chicago (*see The Biz, September and October 2003*). WOW has drawn far fewer visitors than originally projected, and if attendance does not increase substantially it will be forced to refinance its bond debt or cease operations.

All parties agree that the IMAX theater would help draw visitors to the site, but the LF screen may be caught in a Catch-22. WOW intended to lease the land on which the IMAX is to be built to Bella, but the museum won't gain control of the property until after the debt is restructured. This could delay construction, which was to have begun early next year for a summer 2004 opening.

Originally projected to receive 900,000 visitors, WOW drew only 406,000 in 2002, its first full year of operation. The numbers for 2003 are even worse, with only about 250,000 projected. Staff positions have been cut from 115 to 74, and the museum's board is seeking other solutions to keep the facility open.

Magellan to produce LF films

LF veterans **Peter Henton** and **Nick Kilby** have joined with **David Korda** and **Allesandra McAliley** to form **Magellan Entertainment, Inc.**, which will produce and distribute LF films. The company's first project, ***Challenge the Wind***, will be about leisure and sport sailing. Also in development is ***Fireworks***. The company will be based in Los Angeles, with Kilby operating in London. Korda and Henton will develop and produce projects while McAliley and Kilby handle distribution.

Henton has worked in LF production for the last 12 years, including six years as head of production at **Showscan Entertainment**. Kilby launched London's (now defunct) **Pepsi IMAX Theatre** at the Trocadero in 1997, and more recently the **Millennium Point IMAX Theatre** in Birmingham, U.K.

Korda has produced more than a dozen feature films, including 1991's *Shattered*, directed by Wolfgang Petersen. He and McAliley were both with Capella Films, Korda as president and McAliley as COO.

Ecuador gets 1st IMAX in S. America

The **Malecon 2000 IMAX Theatre** opened in Guayaquil, Ecuador, on Oct. 31, the first IMAX theater in South America. The 188-seat 2D theater is screening ***Galapagos***.

Malecon 2000 is a 54-acre (22-hectare) pedestrian park that contains gardens, playgrounds, stores, and restaurants. A maritime museum is set to open in July 2004.

Old Arizona IMAX to host musical

In January, the former IMAX theater at the Scottsdale, AZ, Galleria, which closed in 1999, will be home to *Menopause: The Musical*, a live musical comedy show that celebrates older women. The Scottsdale City Council has approved a loan of US$150,000 to the Scottsdale Cultural Council to install lighting and sound equipment in the theater for the show, which ran to sellout crowds in another venue earlier in the year.

Bookings: November 2003 by Film

852 bookings of 99 films in 271 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are ***not*** warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 25

Film	Theater	Open	Close
AEK	Katowice IT	7/5/02	1/4/04
	Moscow	4/4/03	4/2/04
	Prague IT	3/20/03	3/19/04
	Singapore GV	11/21/02	
	Stockholm	3/1/00	11/30/03
	Victoria	11/16/03	2/29/04
Africa	Baltimore	9/2/03	11/26/03
	Berlin Disc	4/1/00	
	Boston MOS	10/4/03	12/16/03
	Calgary SC	9/26/03	6/18/04
	Calgary SC	**9/26/03**	**6/18/04**
	Nuremberg	12/15/01	12/31/03
	Parker	8/29/03	8/29/04
AJ	Calgary FP	9/26/03	6/18/04
	Calgary SC	**9/26/03**	**6/18/04**
	Garza Garcia	10/1/03	3/31/04
	Houston MNS	8/1/03	3/11/04
	Kuwait City	11/21/03	5/21/04
	Tijuana	10/4/03	4/1/04
Alamo	San Antonio 2D		
Alaska	Houston MNS	9/3/03	9/30/04
	Lucerne	**2/2/02**	**2/5/04**
	Myrtle Beach	4/1/03	4/1/04
	Oulu	5/1/03	4/30/04
	Tokorozawa	10/1/02	12/31/03
	Woodbridge FP	10/24/03	12/24/03
ALBT	**Barcelona**	**11/27/03**	**5/31/04**
	Berlin Disc	12/1/02	12/31/03
	Cedar Rapids	8/1/03	2/1/04
	Denver MNS	6/1/03	12/31/03
	Hague	9/1/03	3/1/04
	San Diego RHF	11/14/03	3/31/04
	Speyer Imax	9/18/03	5/18/04
	Stockholm	9/20/02	3/31/04
	Sydney WBS	3/6/03	12/31/03
	Toronto OP	5/18/02	11/30/03
AlienAdv	Barcelona	4/1/03	4/30/04
	Berlin CS	3/1/00	
	Berlin Disc	6/14/03	6/30/04
	Kagawa	**9/9/03**	**2/9/04**
	Lehi	10/29/02	11/30/03
	Madrid	3/26/03	3/31/04
	Manchester UCI	7/25/03	8/1/04
	Myrtle Beach	8/1/03	2/28/04
	Wuerzburg	8/9/02	12/31/03
AllAcces	Bratislava	5/13/03	5/14/04
	Kitakyushu	4/3/03	1/3/04
Antarc	Hibbing	9/1/03	8/30/04
	Melbourne WBS	2/03	2/04
	Sydney WBS	2/03	2/04
	Toronto OP	4/1/03	3/31/04
Apollo13	Huntsville	5/23/03	11/23/03
	Indianapolis Imx	8/22/03	12/7/03
	KSC 1	9/20/02	12/04
	Mumbai	**10/1/03**	**9/30/04**
AR	Gurnee	5/10/03	11/15/03
	Hampton	10/3/03	5/30/04
	Hartford Crn	6/13/03	12/13/03
	Hutchinson	1/10/03	11/15/03
	Jakarta	12/6/02	12/6/03
	Kansas City Sci	5/31/03	1/4/04
	Melbourne WBS	10/23/03	5/23/04
	Paris Geo	4/11/03	4/11/04
	Sandy	4/18/03	4/15/04
	Shreveport	7/6/03	2/5/04
	Sydney WBS	4/1/03	1/1/04
	Syracuse	**10/4/03**	**2/16/04**
	Vancouver SW	5/8/03	11/6/03
	Vantaa	2/6/03	2/6/04
	Vienna LFC	5/10/03	11/10/03
ATSOT	Goteborg	10/2/01	10/04
	Natick JF	8/22/03	5/31/04
	Nuremberg	12/22/01	12/31/03
BATB	London ONT	7/18/03	12/20/03
Bears	Calgary EC	6/26/03	12/03
	Columbus COSI	10/4/03	4/04
	Hampton	10/28/02	
	Myrtle Beach	1/1/03	12/1/03
	Puebla	**5/15/03**	**12/31/03**
	Regina	9/1/03	3/1/04
	Saint Félicien	7/1/03	7/1/04
	Seattle Dome	11/25/02	11/25/03
	Sudbury	5/01	
	Sydney WBS	2/03	2/04
	Vantaa	9/1/03	3/31/04
	Winnipeg Imx	6/27/03	12/03
	Yellowstone	6/1/02	
Beavers	Salt Lake City CP	4/11/03	3/31/04
BP	Hyderabad	8/15/03	8/14/04
	Prague IT	**10/9/03**	**10/8/04**
	Tallahassee	8/15/03	5/31/04
Bugs	Berlin Disc	10/18/03	10/18/04
	Birmingham UK	10/3/03	4/3/04
	Boston NEA	9/9/03	5/4/04
	Bradford	7/9/03	4/3/04
	Bristol	3/18/03	3/18/04
	Chicago Imx	5/16/03	11/16/03
	Dublin Reg	8/8/03	11/8/03
	Galveston	5/23/03	5/23/04
	Glasgow	9/26/03	3/26/04
	Halifax	10/3/03	3/25/04
	Hampton	5/23/03	11/23/03
	Hutchinson	6/12/03	3/12/04
	Kansas City Sci	4/7/03	1/8/04
	London BFI	10/3/03	4/3/04
	London SM	10/3/03	4/3/04
	Melbourne WBS	4/11/03	4/11/04
	Mexico City Pap	6/1/03	2/1/04
	Milwaukee	6/20/03	1/20/04
	Montreal VP	10/9/03	3/1/04
	Munich	**11/1/03**	**1/1/04**
	Natick JF	9/9/03	9/9/04
	New Orleans	3/12/03	3/12/04
	New York Loe	7/25/03	11/4/03
	Nuremberg	**11/1/03**	**11/1/04**
	Providence Imx	5/19/03	11/19/03
	Quebec	5/16/03	11/16/03
	Rochester Cmk	10/24/03	1/8/04
	Sacramento Imx	5/19/03	11/19/03
	Salt Lake City CP	7/24/03	7/24/04
	San Diego RHF	8/8/03	2/5/04
	San Francisco Loe	7/25/03	11/4/03
	San Jose	10/1/03	8/1/04
	Singapore SC	10/19/03	3/19/04
	Stockholm	9/1/03	9/1/04
	Sydney WBS	4/11/03	4/11/04
	Tampa Reg	8/8/03	11/8/03
	Tempe Imx	9/12/03	12/24/03
	Victoria	**11/14/03**	**5/14/04**
	Washington NMNH	3/14/03	3/11/04
CDS	Amneville Gau	5/1/03	12/31/03
	Berlin CS	1/21/00	12/31/03
	Boston NEA	9/26/02	12/31/03
	Cedar Rapids	7/1/03	12/31/03
CRA	Atlanta FMNH	3/29/03	11/14/03
	Birmingham AL	3/22/03	11/22/03
	Branson	3/15/03	3/15/04
	Charlotte	3/20/03	11/20/03
	Chattanooga	9/3/03	5/3/04
	Cleveland	11/13/03	2/14/04
	Copenhagen	5/15/03	1/15/04
	Detroit	7/5/03	3/5/04
	Fort Lauderdale	3/8/03	11/8/03
	Harrisburg	6/14/03	2/14/04
	Kansas City Zoo	4/26/03	12/26/03
	Louisville	3/29/03	11/29/03
	Memphis Pink	6/28/03	3/5/04
	Munich	4/1/03	3/31/04
	Myrtle Beach	6/1/03	3/15/04
	New York AMNH	4/11/03	2/14/04
	Omaha	6/1/03	12/31/03
	Providence Imx	6/30/03	3/1/04
	San Diego RHF	2/14/03	11/03
	San Jose	4/9/03	12/9/03
	Seattle PSC 1	9/15/03	11/15/03
	Singapore SC	4/22/03	
	Speyer Imax	3/27/03	11/27/03
	Stockholm	5/9/03	2/9/04
	Taichung NMNS	8/1/03	
	Tempe Imx	3/1/03	11/1/03
	Toronto OSC	10/17/03	3/31/05
	Virginia Beach	3/20/03	11/20/03
CTPA	Bangkok	6/20/03	6/20/04
	Barcelona	11/26/01	12/31/03
	Branson	3/14/03	2/1/04
	Poitiers Imax	2/1/02	1/31/04
	Sudbury	5/5/03	6/30/04
	Sydney WBS	3/14/02	3/04
CV	Bogota	11/28/03	9/28/04
	Copenhagen	9/2/98	
	Fort Worth	1/7/03	12/31/03
	Karlshamn	4/15/03	9/14/04
	Osaka Sci	9/1/03	11/30/03
	Tijuana	**10/25/03**	**8/1/04**
	Washington NASM	3/10/03	3/05
Cyberwor	Belfast She	2/1/03	1/31/04
	Berlin CS	11/16/00	12/03
	Birmingham UK	9/29/01	12/03
	Bristol	10/20/00	12/03
	Glasgow	10/1/02	12/31/03
	Katowice IT	12/6/02	12/5/03
	Kuwait City	12/25/00	12/31/03
	Melbourne WBS	6/22/01	12/04
	Natick JF	6/20/03	6/19/04
	Nuremberg	2/12/03	2/11/04
	Poitiers Imax 3D	2/1/01	1/06
	Prague IT	9/11/03	9/10/04
	Singapore GV	4/1/03	
	Sydney WBS	6/22/01	12/03
	Taranto	**7/24/03**	**7/23/04**
DIA	**Guayaquil**	**11/15/03**	**11/15/04**
	Saint Augustine	8/1/03	1/31/04

Film	Theater	Open	Close
	Victoria	10/16/03	11/15/03
DIS	**Ahmedabad**	**2/11/03**	**2/10/04**
	Huntsville	5/1/01	4/04
Dolphins	Bogota	4/3/03	4/2/04
	Karlshamn	9/15/03	2/05
	Laie	5/1/01	
	Norwalk	6/13/03	2/15/04
	Pensacola	9/26/03	12/24/03
	Pitea	5/15/03	5/04
	Wuerzburg	12/1/02	11/30/03
E3D	Berlin Disc	6/1/03	12/31/03
	Bournemouth She	2/21/03	2/28/04
	Bratislava	1/15/03	1/31/04
	Madrid	10/26/00	
	Malta	**8/1/03**	**7/31/04**
	Munich	1/15/01	12/31/03
	Natick JF	7/1/02	12/31/03
	Sinsheim	**5/16/03**	**3/31/04**
	Vienna LFC	6/7/02	12/31/03
E3Dcc	Hartford Crn	8/1/03	5/31/04
	Pitea	1/15/01	1/1/04
	Stockholm	8/1/03	2/28/04
	Syracuse	9/14/02	12/31/03
EMSH	Castle Rock	3/92	
Everest	Apple Valley Imx	9/1/03	12/31/03
	Birmingham UK	5/15/03	11/30/03
	Davenport	11/28/03	7/1/04
	Hyderabad	6/03	5/04
	London BFI	5/26/03	12/31/03
	London SM	5/3/03	12/31/03
	Saint Louis SC	9/26/03	1/29/04
	Singapore GV	9/15/03	9/15/04
	Tel Aviv NL	11/26/02	11/25/04
Extreme	Berlin Disc	5/2/00	12/03
	Bradford	2/15/03	11/15/03
	Garden City	5/23/03	11/23/03
	Guayaquil	10/31/03	10/30/04
	Moscow	4/4/03	4/4/04
	Nuremberg	12/22/01	12/31/03
	Raleigh Exp	5/23/03	11/4/03
	Richmond SMV	**6/14/03**	**12/24/03**
	Speyer Imax	**2/8/02**	**3/31/04**
FEOC	**Tijuana**	**10/25/03**	
FOK	Kuwait City	4/17/00	4/16/04
Galapago	Bangkok	3/1/02	12/31/03
	Charleston SC	9/1/03	3/1/04
	Guayaquil	**11/15/03**	**11/15/04**
	Krakow IT	4/11/03	4/10/04
	Providence Imx	9/17/03	11/17/03
	Sinsheim	3/10/01	12/31/03
	Warsaw IT	7/12/02	
	Washington NMNH	10/27/99	
GC	Alamogordo	7/1/03	12/31/03
	Berlin Disc	4/1/02	3/31/04
	Hartberg	9/6/03	9/5/04
	Mobile	12/1/02	12/31/03
	Nuremberg	12/1/02	12/31/03
	Sacramento Imx	3/1/03	12/31/03
	Shanghai Dome	1/31/03	1/30/04
	Tianjin	2/1/03	1/31/04
	Vancouver Imx	6/1/03	12/31/03
GF	Toronto OP	10/11/03	4/30/04
GOTA	Hampton	8/15/03	11/27/03
	Lubbock	9/12/03	12/24/03
	Saint Augustine	9/5/03	12/24/03
	Tampa MOSI	10/4/03	4/1/04
GP	Nuremberg	10/2/03	3/31/04
HaunCast	Amneville Gau	10/30/01	12/31/03
	Barcelona	5/7/02	12/31/03
	Berlin CS	4/5/01	12/31/03
	Berlin Disc	4/5/01	12/31/03
	Galveston	9/9/01	12/31/03
	Goteborg	4/15/03	4/30/04
	Las Vegas Imx	**3/12/02**	**6/30/04**
	Lehi	10/22/02	11/30/03
	London BFI	12/1/01	3/31/04
	Madrid	6/12/02	12/31/03
	Malta	7/26/03	8/31/04
	Manchester UCI	9/1/02	2/04
	Melbourne WBS	9/13/01	8/04
	Montreal VP	10/24/03	11/2/03
	Munich	9/4/03	2/28/04
	New Orleans	8/4/03	11/30/03
	Nuremberg	5/28/03	5/31/04
	Quebec	12/13/02	11/30/03
	San Antonio 3D	8/15/03	11/30/03
	Singapore GV	9/1/03	9/30/04
	Sydney WBS	9/20/01	8/04
	Tampa Reg	9/12/03	11/30/03
	Tempe Imx	9/24/03	8/31/04
	West Nyack Imx	9/19/03	11/30/03
	Wuerzburg	12/1/01	12/31/03
HB	Alexandria	10/1/03	9/30/04
	Barcelona	5/7/02	12/31/03
	Bratislava	**2/1/03**	**3/31/04**
	Brussels	5/1/02	12/31/03
	Denver MNS	**9/1/02**	**9/30/04**
	Dwingeloo	4/27/02	5/04
	Edmonton Ody	**6/22/02**	**9/30/04**
	Espinho	7/19/03	7/31/04
	Grand Rapids JLT	8/30/02	12/31/03
	Guayaquil	**11/1/03**	**11/30/04**
	Hague	**10/10/01**	**10/10/04**
	Jupiter Crn	9/1/03	5/31/04
	Kaohsiung	11/9/02	11/8/03
	La Coruna	**10/4/02**	**12/27/03**
	Las Palmas	4/11/03	12/31/03
	Lucerne	**9/6/03**	**12/31/04**
	Madrid	**11/6/02**	**12/31/04**
	Malta	9/15/03	9/30/04
	Manchester UCI	10/12/01	12/31/03
	Melbourne WBS	**10/7/02**	**3/31/04**
	Munich	4/18/02	12/31/03
	Natick JF	11/15/02	11/30/03
	Nuremberg	**7/4/02**	**6/30/04**
	Oakland	**8/30/02**	**12/31/03**
	Philadelphia	4/11/03	4/30/04
	Pitea	10/25/03	9/30/04
	Puebla	8/1/03	1/31/04
	Quebec	9/19/03	12/31/03
	Richmond SMV	**9/20/03**	**8/31/04**
	Speyer Dome	**6/6/02**	**3/31/04**
	Stockholm	**11/30/01**	**12/31/04**
	Sydney WBS	**7/22/02**	**3/31/04**
	Taichung NMNS	7/1/02	11/30/03
	Tampa MOSI	5/23/03	11/30/03
	Tijuana	8/17/02	12/31/03
	Toronto OSC	**10/12/01**	**6/30/04**
	Woodridge Cmk	3/14/03	1/31/04
	Xalapa	12/1/02	12/31/03
HCBTD	San Simeon	8/17/96	
HH	Berlin Disc	4/1/02	4/30/04
Horses	Amneville Gau	3/1/03	3/1/04
	Apple Valley Imx	7/1/03	4/1/04
	Fort Worth	1/10/03	1/9/04
	Paris Geo	4/1/03	3/31/04
India	Berlin Disc	10/1/03	9/30/04
	Calgary EC	9/12/03	3/04
	Chicago Imx	8/15/03	
	Dallas Cmk	2/21/03	12/03
	Menlyn ISA	9/17/03	3/04
	Mobile	9/1/03	3/1/04
	New York AMNH	10/1/03	
	Nuremberg	3/1/03	11/4/03
	Omaha	9/1/03	3/1/04
	Paris Geo	10/22/03	4/21/04
	Regina	10/5/03	4/04
	Taipei MCRC	7/1/02	
	Toronto OP	5/1/03	12/31/04
	Vienna LFC	10/3/03	3/30/04
	Woodridge Cmk	8/15/03	
IOTS	Apple Valley Imx	1/17/03	12/22/03
	Halifax	7/11/03	6/10/04
	Townsville	7/19/02	7/18/04
ITD	Boston NEA	12/6/01	
	Harrisburg	9/9/99	12/03
	Kuwait City	12/25/00	12/03
	Prague IT	3/20/03	3/19/04
	Singapore GV	1/15/03	
JGWC	Alamogordo	7/3/03	12/2/03
	Boston MOS	10/3/03	4/2/04
	Chicago MSI	10/10/03	4/9/04
	Duluth	9/5/03	2/4/04
	Fujisawa	10/1/03	4/1/04
	Harrisburg	10/1/03	4/1/04
	Houston MNS	10/24/03	3/23/04
	Kofu	7/1/03	12/31/03
	London ONT	6/1/03	6/30/04
	Memphis Pink	11/15/03	6/25/04
	Munich	7/1/03	7/1/04
	Philadelphia	9/13/03	3/12/04
	Pittsburgh CSC	10/17/03	3/04
	Portland	10/17/03	4/16/04
	San Antonio 2D	9/5/03	1/4/04
	Stockholm	11/29/02	11/28/03
	Vancouver SW	11/7/03	5/6/04
	Washington NMNH	10/10/03	4/9/04
JIAC	Baltimore	7/1/03	6/30/04
	Bogota	9/10/03	3/10/04
	Leon Exp	6/1/03	11/30/03
	Pitea	9/15/03	9/14/04
Kilimanj	Edmonton Ody	10/10/03	2/10/04
	Memphis Pink	3/8/03	11/14/03
	Sacramento Imx	8/1/03	1/1/04
	San Diego RHF	5/15/03	11/03
	West Nyack Imx	9/5/03	2/1/04
L&C	Baton Rouge	5/24/03	11/21/03
	Boston MOS	9/28/02	6/04
	Branson	5/3/02	4/04
	Cathedral City	8/15/03	2/14/04
	Fort Lauderdale	9/26/03	9/25/04
	Fort Worth	9/1/03	2/28/04
	Houston MNS	1/17/03	3/31/04
	Milwaukee	10/1/02	3/31/04
	New Orleans	1/1/03	12/31/03
	Norwalk	1/17/03	
	Oakland	6/1/03	5/31/04
	Phoenix	6/1/03	12/31/03
	Pittsburgh CSC	6/20/03	6/04
	Reno Fleisch	6/1/03	1/31/04
	Richmond SMV	4/5/03	1/9/04
	Rochester MSC	7/1/03	2/1/04
	Saint Louis SC	9/26/03	5/31/04
	San Diego RHF	8/2/02	6/04
	Seattle PSC 1	9/2/02	6/30/04
	Shreveport	9/1/02	12/31/03
	Tampa MOSI	7/25/03	1/4/04
L5	Amneville Gau	3/1/03	3/1/04
	Madrid	6/25/03	6/24/04
	Taipei AM	1/15/03	1/14/04
LionKing	Boise Reg	9/5/03	11/27/03
LOLL	Loch Lomond	7/24/02	
LOTF	Furukawa	8/30/03	11/23/03
LS	Charleston WV	7/10/03	1/9/04
	Houston MNS	9/15/03	1/15/04
	Laie	5/1/01	
	London ONT	9/1/03	2/05
	Penrith	7/4/03	7/3/04
LW	Boston NEA	12/6/01	
	Myrtle Beach	5/1/02	12/03
	New York AMNH	10/1/03	
	Phoenix	6/1/01	4/15/04

Film	Theater	Open	Close
	Quebec	9/9/03	3/04
	Richmond SMV	4/15/02	
	Saint Augustine	8/1/03	2/28/04
	San Jose	6/1/03	12/03
M3D	Col Springs Cmk	10/24/03	12/31/03
	Melbourne WBS	11/20/03	11/30/03
	Sydney WBS	11/20/03	11/30/03
MatrxRev	Addison Mar	11/5/03	1/04
	Apple Valley Imx	11/26/03	1/04
	Bangkok	11/5/03	1/04
	Berlin CS	11/5/03	1/04
	Boise Reg	11/5/03	1/04
	Boston NEA	11/5/03	1/04
	Bradford	11/28/03	1/04
	Buffalo Reg	11/5/03	1/04
	Buford Reg	11/5/03	1/04
	Calgary FP	**11/5/03**	**1/04**
	Cape Town ISA	11/5/03	1/04
	Cathedral City	11/5/03	1/04
	Charleston SC	11/5/03	1/04
	Chicago Imx	11/5/03	1/04
	Col Springs Cmk	11/5/03	1/04
	Columbus Mar	11/5/03	1/04
	Dallas Cmk	11/5/03	1/04
	Dearborn	11/5/03	1/04
	Denver CC Reg	11/5/03	1/04
	Dublin Reg	11/5/03	1/04
	Durban ISA	11/5/03	1/04
	Edmonton FP	**11/5/03**	**1/04**
	Grand Rapids JLT	11/5/03	1/04
	Halifax	11/5/03	1/04
	Hampton	11/5/03	
	Houston Reg	11/5/03	1/04
	Hyderabad	**11/5/03**	**1/04**
	Indianapolis Imx	11/26/03	1/04
	Irvine Reg	11/5/03	1/04
	Kansas City Zoo	11/26/03	1/04
	Katowice IT	11/03	1/04
	King of Prussia Reg	11/5/03	1/04
	Krakow IT	11/03	1/04
	Langley FP	**11/5/03**	**1/04**
	Las Vegas Imx	11/03	1/04
	Lincolnshire Reg	11/5/03	1/04
	London BFI	11/03	1/04
	London ONT	11/26/03	1/04
	Los Angeles Loe	11/5/03	1/04
	Los Angeles NA	11/5/03	1/04
	Madrid	11/5/03	1/04
	Manchester UCI	11/28/03	1/04
	Menlyn ISA	11/5/03	1/04
	Miami Imx	11/5/03	1/04
	Mississauga FP	**11/5/03**	**1/04**
	Montreal FP	**11/5/03**	**1/04**
	Moscow	11/5/03	1/04
	Mumbai	**11/5/03**	**1/04**
	Nashville Reg	11/5/03	1/04
	Natick JF	11/5/03	1/04
	New Orleans	11/5/03	1/04
	New Rochelle Reg	11/5/03	1/04
	New York Loe	11/5/03	1/04
	Ontario Reg	11/5/03	1/04
	Pittsburgh CSC	11/5/03	1/04
	Prague IT	11/13/03	1/04
	Providence Imx	11/26/03	1/04
	Raleigh Exp	11/26/03	1/04
	Rochester Cmk	11/5/03	1/04
	Sacramento Imx	11/26/03	1/04
	San Antonio 2D	11/5/03	1/04
	San Francisco Loe	11/5/03	1/04
	Seattle PSC 2	11/5/03	1/04
	Singapore GV	11/5/03	1/04
	Spokane	11/5/03	1/04
	Tampa Reg	11/5/03	1/04
	Tempe Imx	11/26/03	1/04
	Tokyo Mer	11/5/03	1/04
	Toronto FP	**11/5/03**	**1/04**
	Tulsa Cmk	11/5/03	1/04
	Valencia Reg	11/5/03	1/04
	Vienna LFC	11/5/03	1/04
	Warsaw IT	11/03	1/04
	West Nyack Imx	11/5/03	1/04
	Woodbridge FP	**11/5/03**	**1/04**
	Woodridge Cmk	11/5/03	1/04
MOE	Barcelona	5/1/03	12/31/03
	Berlin Disc	4/1/02	3/31/04
	Boston MOS	6/16/01	6/04
	Bradford	4/1/03	12/31/03
	Chicago Imx	3/1/03	11/1/03
	Cincinnati	5/1/03	12/31/03
	Cocoa	4/16/03	12/31/03
	Copenhagen	12/1/01	12/03
	Davenport	9/5/03	12/24/03
	Fort Lauderdale	5/25/02	12/05
	Hague	7/1/03	6/30/04
	Jackson MS	7/1/03	2/28/04
	Katowice IT	6/1/03	12/31/03
	Madrid	5/1/03	12/31/03
	Malta	4/15/03	4/14/04
	Manchester UCI	7/1/02	6/04
	Melbourne WBS	10/1/02	12/31/03
	New Orleans	8/4/03	2/28/04
	Norwalk	1/1/03	1/9/04
	Nuremberg	1/3/03	12/31/03
	Oakland	1/1/02	6/04
	Penrith	7/4/03	7/3/04
	Portland	11/2/01	6/04
	San Diego RHF	11/1/01	6/04
	Speyer Imax	2/1/01	6/04
	Sydney WBS	10/1/02	12/31/03
	Tallahassee	9/6/03	12/31/04
MOF	Kaohsiung	10/1/03	4/1/04
	Orlando SC	9/18/03	5/28/04
	Pensacola	11/8/96	
	Saint Augustine	5/7/03	12/31/03
MOTM	**Calcutta**	**10/10/03**	
MWH	**Warsaw IT**	**5/1/03**	**12/31/03**
OC	Dallas SP	9/26/03	8/26/04
	Kansas City Sci	7/29/03	1/8/04
	Myrtle Beach	10/1/03	4/1/04
	Nashville Reg	6/25/03	1/25/04
OM	Hague	6/30/03	8/31/04
	Hong Kong	8/1/03	1/31/04
OMATS	Tijuana	10/25/03	7/1/04
OnGuard	Singapore DC	2/13/99	12/03
OO	Barcelona	5/1/03	4/30/04
	Hastings	9/8/03	3/8/04
	Lansing JLT	**11/25/03**	**6/15/04**
	Ota Gumma	4/26/03	3/30/04
	Parker	12/20/02	2/28/04
	Rochester Cmk	**11/1/03**	**4/23/04**
	San Diego NHM	3/31/01	12/31/03
	Seattle Dome	**11/15/03**	**9/30/04**
	Shreveport	3/15/03	11/15/03
	Taipei MCRC	1/1/03	12/31/03
	Tijuana	10/18/01	12/31/03
	Villahermosa	10/4/03	3/3/04
OW3D	Amneville Gau	4/19/03	4/18/04
	Berlin CS	6/5/03	6/4/04
	Berlin Disc	6/12/03	6/11/04
	Boston NEA	2/11/03	8/10/04
	Bratislava	8/1/03	7/31/04
	Chattanooga	2/22/03	2/21/04
	Col Springs Cmk	**11/14/03**	**11/14/04**
	Galveston	3/1/03	2/29/04
	Las Vegas Imx	**10/3/03**	**10/3/04**
	Moscow	9/19/03	9/18/04
	San Antonio 3D	**10/15/03**	**10/14/04**
	Tulsa Cmk	6/20/03	6/19/04
	Virginia Beach	5/26/03	11/25/03
Ozarks	Branson	1/93	12/03
Pulse	Atlanta FMNH	9/6/03	2/6/04
	Bradford	6/1/03	11/1/03
	Calgary SC	9/26/03	4/1/04
	Charleston SC	5/1/03	11/1/03
	Cincinnati	6/13/03	11/11/03
	Columbus COSI	3/21/03	6/15/04
	Copenhagen	9/26/03	3/25/04
	Dallas SP	5/27/03	12/1/03
	Fort Lauderdale	6/21/03	1/6/04
	Fort Worth	8/3/03	2/3/04
	Grand Rapids JLT	8/1/03	3/3/04
	Hartford Crn	7/1/03	12/15/03
	Hastings	6/10/03	12/8/03
	Hull	7/3/03	1/6/04
	Melbourne WBS	5/10/03	11/10/03
	Norwalk	8/1/03	1/16/04
	Nuremberg	7/1/03	11/1/03
	Orlando SC	5/26/03	1/3/04
	Osaka Sun	9/1/03	12/1/03
	Paris Geo	2/5/03	2/5/04
	Philadelphia	6/27/03	12/27/03
	Phoenix	7/3/03	1/7/04
	Poitiers Omni	4/3/03	12/1/04
	Portland	6/21/03	1/1/04
	Raleigh Exp	6/14/03	1/4/04
	Sioux Falls	9/27/03	1/30/04
	Spokane	8/23/03	12/4/03
	Sydney WBS	10/20/03	4/20/04
	Valencia Spn	7/1/03	7/1/04
	Vienna LFC	9/12/03	
ROF	Tijuana	8/15/03	12/31/03
RSATM	Boston NEA	10/3/03	11/4/03
	Natick JF	10/3/03	11/4/03
S&R	Amneville Gau	11/1/01	12/03
SAA	**Atlanta FMNH**	**5/24/03**	**12/5/03**
	Baltimore	2/7/03	6/30/04
	Corsicana	**11/1/03**	**5/31/04**
	Edmonton Ody	2/14/03	6/28/04
	Lehi	**11/1/03**	**4/1/04**
	Melbourne WBS	10/25/01	4/04
	Myrtle Beach	5/1/03	12/31/03
	Penrith	3/8/02	3/04
	Saint Louis SC	9/26/03	1/25/04
	San Diego NHM	10/11/03	1/11/04
	Sydney WBS	10/25/01	4/04
	Syracuse	7/5/03	11/30/04
	Toronto OSC	1/17/03	7/16/04
SE	Ichikawa	4/1/03	3/31/04
	Jakarta	11/25/03	11/25/04
	Xalapa	6/23/03	12/1/03
Sedona	Sedona	3/28/98	12/31/03
Skydance	Paris Geo	7/3/02	7/3/04
SOA	Dallas AA	2/26/99	
Solarmax	Alamogordo	9/1/03	8/30/04
	Calgary EC	5/15/03	5/14/04
	Cocoa	10/1/02	9/30/04
	Dwingeloo	6/18/03	5/30/04
	Hague	10/11/03	10/10/04
	Hibbing	9/1/03	8/30/04
	Jackson MS	10/15/03	10/14/04
	Kuala Lumpur NP	7/1/03	9/30/04
	Regina	1/1/03	12/31/03
	Taipei AM	3/1/01	6/30/04
SOLOE	Victoria	10/16/03	11/15/03
SOSPI	Amneville Gau	10/1/03	10/31/04
	Apple Valley Imx	1/31/03	1/31/04
	Berlin CS	10/24/02	12/31/03
	Berlin Disc	10/24/02	12/31/03
	Bristol	10/21/02	12/31/03
	Chicago Imx	1/31/03	1/31/04
	London SM	**3/10/03**	**3/31/04**
	Melbourne WBS	2/13/03	11/30/03

Film	Theater	Open	Close
	Miami Imx	5/16/03	10/31/04
	Myrtle Beach	1/31/03	1/31/04
	Natick JF	1/30/03	1/30/04
	New York Loe	9/12/03	11/5/03
	Nuremberg	10/31/02	12/31/03
	Sacramento Imx	1/31/03	1/31/04
	Saitama	**9/6/03**	**12/12/03**
	Sakai FCSC	**9/6/03**	**3/31/04**
	Sydney WBS	2/13/03	11/30/03
	Tempe Imx	1/31/03	1/31/04
	Tokyo TSC	**7/29/03**	**11/30/03**
SpaceSta	Aguascalientes	8/15/03	1/16/04
	Alamogordo	7/1/02	6/05
	Baltimore	5/24/02	5/05
	Barcelona	11/7/02	11/6/03
	Berlin CS	5/28/02	12/03
	Birmingham AL	5/19/03	5/18/04
	Birmingham UK	5/1/02	11/03
	Boston MOS	10/4/03	1/16/04
	Boston NEA	5/1/02	4/04
	Bristol	5/1/02	11/03
	Charlotte	10/24/03	5/18/04
	Cleveland	11/29/02	11/28/03
	Col Springs Cmk	2/21/03	4/05
	Copenhagen	5/31/02	12/31/03
	Dallas Cmk	4/19/02	4/05
	Dayton	5/24/02	4/05
	Dearborn	7/7/03	3/31/04
	Denver MNS	**9/1/02**	**3/31/04**
	Galveston	5/24/02	5/05
	Garden City	4/19/02	5/05
	Glasgow	4/1/03	11/1/03
	Grand Rapids JLT	5/31/02	5/04
	Halifax	3/7/03	3/6/04
	Hampton	5/24/02	5/05
	Harrisburg	6/1/02	6/04
	Hong Kong	1/1/03	12/31/03
	Huntsville	5/24/02	5/05
	Hutchinson	6/1/02	6/07
	Ichikawa	4/1/03	11/1/03
	Indianapolis Imx	5/23/02	4/04
	Katowice IT	4/11/03	4/10/04
	Kitakyushu	3/18/03	3/31/04
	KSC 2	4/19/02	4/18/04
	Langley FP	4/26/02	4/05
	Las Vegas Imx	4/19/02	4/18/04
	London BFI	4/27/02	4/26/04
	London SM	5/28/02	4/04
	Madrid	11/6/02	11/5/03
	Melbourne WBS	4/19/02	4/04
	Mexico City Pap	6/1/03	2/1/04
	Miami Imx	5/1/02	4/04
	Natick JF	8/22/02	12/03
	Nuremberg	5/9/02	12/31/03
	Osaka Sun	4/19/02	4/04
	Oslo	5/28/02	11/03
	Paris Geo	10/15/03	9/30/04
	Philadelphia	6/1/02	5/04
	Poitiers Solido	2/1/03	1/31/04
	Sacramento Imx	5/1/02	4/04
	Salt Lake City CP	4/12/03	4/12/04
	Seattle PSC 2	5/17/02	5/04
	Singapore SC	7/1/03	11/30/03
	Sinsheim	5/9/02	5/8/04
	Sudbury	9/22/03	9/21/04
	Sydney WBS	4/19/02	4/04
	Tempe Imx	5/1/02	4/04
	Tokyo Mer	4/25/02	4/04
	Vancouver Imx	4/19/02	4/18/04
	Vienna LFC	1/1/03	12/31/03
	Warsaw IT	**9/1/02**	**9/30/04**
	Washington NASM	4/17/02	
	West Nyack Imx	5/1/02	4/04
	Woodbridge FP	4/26/02	4/05
SU	Chicago MSI	5/16/03	2/16/04
	Columbus COSI	6/21/03	12/23/03
	Corpus Christi	8/29/03	5/1/04
	Dallas Cmk	**11/7/03**	**12/24/03**
	Fort Worth	9/5/03	3/1/04
	Garden City	5/26/03	12/26/03
	Hampton	3/7/03	3/7/04
	Huntsville	3/1/03	3/1/04
	Indianapolis Imx	9/26/03	12/31/03
	Jupiter Crn	5/16/03	3/16/04
	Little Rock	5/1/03	11/1/03
	London ONT	5/1/03	11/1/03
	Munich	3/1/03	12/31/03
	Sioux Falls	9/27/03	1/30/04
	Victoria	10/1/03	2/1/04
SVTS	**Amneville Gau**	**11/1/03**	**1/4/04**
	Apple Valley Imx	**11/14/03**	**1/4/04**
	Austin	**11/28/03**	**1/16/04**
	Berlin CS	**11/5/03**	**1/4/04**
	Branson	**10/31/03**	**1/4/04**
	Bristol	**11/22/03**	**1/4/04**
	Calgary EC	**11/27/03**	**1/4/04**
	Cathedral City	**11/7/03**	**1/4/04**
	Charleston SC	**11/27/03**	**1/4/04**
	Chattanooga	**11/21/03**	**1/4/04**
	Chicago Imx	**11/14/03**	**1/4/04**
	Copenhagen	**11/17/03**	**1/4/04**
	Detroit	**11/15/03**	**1/4/04**
	Fort Lauderdale	**11/1/03**	**1/4/04**
	Fort Worth	**11/14/03**	**1/4/04**
	Garden City	**11/21/03**	**1/4/04**
	Harrisburg	**11/28/03**	**1/4/04**
	Hull	**11/15/03**	**1/4/04**
	Huntsville	**11/28/03**	**1/4/04**
	Hutchinson	**11/7/03**	**1/4/04**
	Indianapolis CMI	**11/10/03**	**1/4/04**
	Kansas City Zoo	**11/28/03**	**1/4/04**
	Katowice IT	**11/28/03**	**1/4/04**
	Krakow IT	**11/28/03**	**1/4/04**
	Lansing JLT	**11/25/03**	**1/4/04**
	London SM	**11/3/03**	**1/4/04**
	Melbourne WBS	**11/14/03**	**1/4/04**
	Montreal VP	**11/11/03**	**1/4/04**
	Myrtle Beach	**11/1/03**	**1/4/04**
	Natick JF	**11/1/03**	**1/4/04**
	New Orleans	**11/1/03**	**1/4/04**
	Nuremberg	**11/6/03**	**1/4/04**
	Prague IT	**11/28/03**	**1/4/04**
	Providence Imx	**11/28/03**	**1/4/04**
	Quebec	**11/7/03**	**1/4/04**
	Sacramento Imx	**11/7/03**	**1/4/04**
	Saint Augustine	**11/28/03**	**1/4/04**
	Saint Louis SC	**11/22/03**	**1/4/04**
	San Antonio 3D	**11/5/03**	**1/4/04**
	San Jose	**11/21/03**	**1/4/04**
	Seattle PSC 2	**11/22/03**	**1/4/04**
	Sinsheim	**11/6/03**	**1/4/04**
	Spokane	**11/14/03**	**1/4/04**
	Sudbury	**11/8/03**	**1/4/04**
	Sydney WBS	**11/4/03**	**1/4/04**
	Tempe Imx	**11/14/03**	**1/4/04**
	Tulsa Cmk	**10/31/03**	**1/4/04**
	Valencia Spn	**11/1/03**	**1/4/04**
	Vancouver Imx	**11/14/03**	**1/4/04**
	Victoria	**11/28/03**	**1/4/04**
	Vienna LFC	**11/21/03**	**1/4/04**
	Virginia Beach	**11/22/03**	**1/4/04**
	Warsaw IT	**11/28/03**	**1/4/04**
	West Nyack Imx	**11/14/03**	**1/4/04**
	Winnipeg Imx	**11/14/03**	**1/4/04**
T40	Birmingham AL	9/27/03	3/19/04
	Tampa MOSI	10/2/03	1/2/04
	Toronto OP	10/11/03	4/30/04
T90	Norwalk	11/20/98	12/03
TBAA	Baton Rouge	5/24/03	5/26/04
	Hutchinson	6/1/02	5/04
	Oakland	1/1/02	12/31/03
TF	Boston MOS	11/28/03	1/4/04
	Oakland	3/15/03	3/14/04
	Philadelphia	10/15/03	1/10/04
	Seattle PSC 1	9/15/03	11/10/03
	Washington NASM	7/1/76	
TR	Coomera	7/1/03	6/30/04
	Hague	6/27/03	12/14/03
	Mobile	9/27/03	12/24/03
Trex	Austin	10/11/03	3/12/04
	Berlin CS	1/21/00	12/03
	Birmingham UK	7/18/03	7/15/04
	Bournemouth She	2/7/03	2/6/04
	Chicago Imx	9/19/03	12/24/03
	Cleveland	8/15/03	8/14/04
	Davenport	3/21/03	11/13/03
	Krakow IT	12/15/01	12/31/03
	Kuwait City	9/30/02	12/31/03
	London SM	7/25/03	7/24/04
	Mobile	5/5/03	5/4/04
	Prague IT	3/20/03	3/19/04
	San Antonio 3D	1/3/03	1/2/04
	Singapore GV	4/1/03	3/31/04
	Valencia Spn	9/15/03	9/12/04
	Vienna LFC	6/26/03	6/26/04
TRF	Little Rock	10/6/03	4/5/04
TS	Birmingham UK	4/17/03	12/16/03
	Boston MOS	5/20/03	11/19/03
	Edmonton Ody	4/10/03	12/10/03
	Fort Worth	5/23/03	11/22/03
	Kansas City Zoo	6/10/03	12/10/03
	Las Vegas Imx	9/1/03	1/8/04
	Montreal VP	4/10/03	12/10/03
	Myrtle Beach	5/14/03	5/13/04
	Nuremberg	7/31/03	12/31/03
	Oklahoma City	7/11/03	3/6/04
	Regina	6/27/03	12/31/03
	Sacramento Imx	8/5/03	12/4/03
	San Jose	6/27/03	6/9/04
	Spokane	8/1/03	12/31/03
	Syracuse	5/17/03	
	Tampa MOSI	4/24/03	12/23/03
	Toronto OSC	5/30/03	1/31/04
	Vancouver SW	6/27/03	2/28/04
	Winnipeg Imx	9/10/03	1/9/04
UX	Harrisburg	8/1/03	2/28/04
VOTDS	Boston NEA	11/03	6/04
	Jersey City	9/23/03	3/24/04
	Los Angeles CSC	9/9/03	5/3/04
	Los Angeles CSC	9/9/03	5/3/04
	New York AMNH	11/11/03	7/11/04
	Seattle PSC 2	9/16/03	3/10/04
	Syracuse	11/22/03	5/22/04
WAMnv	Paris Geo	1/10/00	
Whales	Berlin Disc	4/1/03	3/31/04
	Cocoa	7/1/02	12/31/03
	Killeen	8/22/03	1/19/04
	Krakow IT	8/1/03	1/31/04
	Norwalk	1/1/03	1/9/04
	San Diego RHF	7/1/03	6/30/04
	Vancouver SW	8/1/03	12/31/03
WOC	Goteborg	4/30/02	10/04
	Poitiers Imax 3D	1/1/02	12/04
Wolves	Taipei AM	7/19/03	7/18/04
Yell	Taejon NSM	1/22/03	1/24/04
ZC	Zion	5/24/94	

November 2003 by Theater

Theater	Film	Open	Close
Addison Mar	MatrxRev	11/5/03	1/04
Aguascalientes	SpaceSta	8/15/03	1/16/04
Ahmedabad	**DIS**	**2/11/03**	**2/10/04**
Alamogordo	GC	7/1/03	12/31/03
	JGWC	7/3/03	12/2/03
	Solarmax	9/1/03	8/30/04
	SpaceSta	7/1/02	6/05
Alexandria	HB	10/1/03	9/30/04
Amneville Gau	CDS	5/1/03	12/31/03
	HaunCast	10/30/01	12/31/03
	Horses	3/1/03	3/1/04
	L5	3/1/03	3/1/04
	OW3D	4/19/03	4/18/04
	S&R	11/1/01	12/03
	SOSPl	10/1/03	10/31/04
	SVTS	**11/1/03**	**1/4/04**
Apple Valley Imx	Everest	9/1/03	12/31/03
	Horses	7/1/03	4/1/04
	IOTS	1/17/03	12/22/03
	MatrxRev	11/26/03	1/04
	SOSPl	1/31/03	1/31/04
	SVTS	**11/14/03**	**1/4/04**
Atlanta FMNH	CRA	3/29/03	11/14/03
	Pulse	9/6/03	2/6/04
	SAA	**5/24/03**	**12/5/03**
Austin	**SVTS**	**11/28/03**	**1/16/04**
	Trex	10/11/03	3/12/04
Baltimore	Africa	9/2/03	11/26/03
	JIAC	7/1/03	6/30/04
	SAA	2/7/03	6/30/04
	SpaceSta	5/24/02	5/05
Bangkok	CTPA	6/20/03	6/20/04
	Galapago	3/1/02	12/31/03
	MatrxRev	11/5/03	1/04
Barcelona	**ALBT**	**11/27/03**	**5/31/04**
	AlienAdv	4/1/03	4/30/04
	CTPA	11/26/01	12/31/03
	HaunCast	5/7/02	12/31/03
	HB	5/7/02	12/31/03
	MOE	5/1/03	12/31/03
	OO	5/1/03	4/30/04
	SpaceSta	11/7/02	11/6/03
Baton Rouge	L&C	5/24/03	11/21/03
	TBAA	5/24/03	5/26/04
Belfast She	Cyberwor	2/1/03	1/31/04
Berlin CS	AlienAdv	3/1/00	
	CDS	1/21/00	12/31/03
	Cyberwor	11/16/00	12/03
	HaunCast	4/5/01	12/31/03
	MatrxRev	11/5/03	1/04
	OW3D	6/5/03	6/4/04
	SOSPl	10/24/02	12/31/03
	SpaceSta	5/28/02	12/03
	SVTS	**11/5/03**	**1/4/04**
	Trex	1/21/00	12/03
Berlin Disc	Africa	4/1/00	
	ALBT	12/1/02	12/31/03
	AlienAdv	6/14/03	6/30/04
	Bugs	10/18/03	10/18/04
	E3D	6/1/03	12/31/03
	Extreme	5/2/00	12/03
	GC	4/1/02	3/31/04
	HaunCast	4/5/01	12/31/03
	HH	4/1/02	4/30/04
	India	10/1/03	9/30/04
	MOE	4/1/02	3/31/04
	OW3D	6/12/03	6/11/04
	SOSPl	10/24/02	12/31/03
	Whales	4/1/03	3/31/04
Birmingham AL	CRA	3/22/03	11/22/03
	SpaceSta	5/19/03	5/18/04
	T40	9/27/03	3/19/04
Birmingham UK	Bugs	10/3/03	4/3/04
	Cyberwor	9/29/01	12/03
	Everest	5/15/03	11/30/03
	SpaceSta	5/1/02	11/03
	Trex	7/18/03	7/15/04
	TS	4/17/03	12/16/03
Bogota	CV	11/28/03	9/28/04
	Dolphins	4/3/03	4/2/04
	JIAC	9/10/03	3/10/04
Boise Reg	LionKing	9/5/03	11/27/03
	MatrxRev	11/5/03	1/04
Boston MOS	Africa	10/4/03	12/16/03
	JGWC	10/3/03	4/2/04
	L&C	9/28/02	6/04
	MOE	6/16/01	6/04
	SpaceSta	10/4/03	1/16/04
	TF	11/28/03	1/4/04
	TS	5/20/03	11/19/03
Boston NEA	Bugs	9/9/03	5/4/04
	CDS	9/26/02	12/31/03
	ITD	12/6/01	
	LW	12/6/01	
	MatrxRev	11/5/03	1/04
	OW3D	2/11/03	8/10/04
	RSATM	10/3/03	11/4/03
	SpaceSta	5/1/02	4/04
	VOTDS	11/03	6/04
Bournemouth She	E3D	2/21/03	2/28/04
	Trex	2/7/03	2/6/04
Bradford	Bugs	7/9/03	4/3/04
	Extreme	2/15/03	11/15/03
	MatrxRev	11/28/03	1/04
	MOE	4/1/03	12/31/03
	Pulse	6/1/03	11/1/03
Branson	CRA	3/15/03	3/15/04
	CTPA	3/14/03	2/1/04
	L&C	5/3/02	4/04
	Ozarks	1/93	12/03
	SVTS	**10/31/03**	**1/4/04**
Bratislava	AllAcces	5/13/03	5/14/04
	E3D	1/15/03	1/31/04
	HB	**2/1/03**	**3/31/04**
	OW3D	8/1/03	7/31/04
Bristol	Bugs	3/18/03	3/18/04
	Cyberwor	10/20/00	12/03
	SOSPl	10/21/02	12/31/03
	SpaceSta	5/1/02	11/03
	SVTS	**11/22/03**	**1/4/04**
Brussels	HB	5/1/02	12/31/03
Buffalo Reg	MatrxRev	11/5/03	1/04
Buford Reg	MatrxRev	11/5/03	1/04
Calcutta	**MOTM**	**10/10/03**	
Calgary EC	Bears	6/26/03	12/03
	India	9/12/03	3/04
	Solarmax	5/15/03	5/14/04
	SVTS	**11/27/03**	**1/4/04**
Calgary FP	AJ	9/26/03	6/18/04
	MatrxRev	**11/5/03**	**1/04**
Calgary SC	**Africa**	**9/26/03**	**6/18/04**
	Africa	9/26/03	6/18/04
	AJ	**9/26/03**	**6/18/04**
	Pulse	9/26/03	4/1/04
Cape Town ISA	MatrxRev	11/5/03	1/04
Castle Rock	EMSH	3/92	
Cathedral City	L&C	8/15/03	2/14/04
	MatrxRev	11/5/03	1/04
	SVTS	**11/7/03**	**1/4/04**
Cedar Rapids	ALBT	8/1/03	2/1/04
	CDS	7/1/03	12/31/03
Charleston SC	Galapago	9/1/03	3/1/04
	MatrxRev	11/5/03	1/04
	Pulse	5/1/03	11/1/03
	SVTS	**11/27/03**	**1/4/04**
Charleston WV	LS	7/10/03	1/9/04
Charlotte	CRA	3/20/03	11/20/03
	SpaceSta	10/24/03	5/18/04
Chattanooga	CRA	9/3/03	5/3/04
	OW3D	2/22/03	2/21/04
	SVTS	**11/21/03**	**1/4/04**
Chicago Imx	Bugs	5/16/03	11/16/03
	India	8/15/03	
	MatrxRev	11/5/03	1/04
	MOE	3/1/03	11/1/03
	SOSPl	1/31/03	1/31/04
	SVTS	**11/14/03**	**1/4/04**
	Trex	9/19/03	12/24/03
Chicago MSI	JGWC	10/10/03	4/9/04
	SU	5/16/03	2/16/04
Cincinnati	MOE	5/1/03	12/31/03
	Pulse	6/13/03	11/11/03
Cleveland	CRA	11/13/03	2/14/04
	SpaceSta	11/29/02	11/28/03
	Trex	8/15/03	8/14/04
Cocoa	MOE	4/16/03	12/31/03
	Solarmax	10/1/02	9/30/04
	Whales	7/1/02	12/31/03
Col Springs Cmk	M3D	10/24/03	12/31/03
	MatrxRev	11/5/03	1/04
	OW3D	**11/14/03**	**11/14/04**
	SpaceSta	2/21/03	4/05
Columbus COSI	Bears	10/4/03	4/04
	Pulse	3/21/03	6/15/04
	SU	6/21/03	12/23/03
Columbus Mar	MatrxRev	11/5/03	1/04
Coomera	TR	7/1/03	6/30/04
Copenhagen	CRA	5/15/03	1/15/04
	CV	9/2/98	
	MOE	12/1/01	12/03
	Pulse	9/26/03	3/25/04
	SpaceSta	5/31/02	12/31/03
	SVTS	**11/17/03**	**1/4/04**
Corpus Christi	SU	8/29/03	5/1/04
Corsicana	**SAA**	**11/1/03**	**5/31/04**
Dallas AA	SOA	2/26/99	
Dallas Cmk	India	2/21/03	12/03
	MatrxRev	11/5/03	1/04
	SpaceSta	4/19/02	4/05
	SU	**11/7/03**	**12/24/03**
Dallas SP	OC	9/26/03	8/26/04
	Pulse	5/27/03	12/1/03
Davenport	Everest	11/28/03	7/1/04
	MOE	9/5/03	12/24/03
	Trex	3/21/03	11/13/03
Dayton	SpaceSta	5/24/02	4/05
Dearborn	MatrxRev	11/5/03	1/04
	SpaceSta	7/7/03	3/31/04
Denver CC Reg	MatrxRev	11/5/03	1/04
Denver MNS	ALBT	6/1/03	12/31/03
	HB	**9/1/02**	**9/30/04**
	SpaceSta	**9/1/02**	**3/31/04**
Detroit	CRA	7/5/03	3/5/04
	SVTS	**11/15/03**	**1/4/04**
Dublin Reg	Bugs	8/8/03	11/8/03
	MatrxRev	11/5/03	1/04
Duluth	JGWC	9/5/03	2/4/04

Theater	Film	Open	Close
Durban ISA	MatrxRev	11/5/03	1/04
Dwingeloo	HB	4/27/02	5/04
	Solarmax	6/18/03	5/30/04
Edmonton FP	**MatrxRev**	**11/5/03**	**1/04**
Edmonton Ody	**HB**	**6/22/02**	**9/30/04**
	Kilimanj	10/10/03	2/10/04
	SAA	2/14/03	6/28/04
	TS	4/10/03	12/10/03
Espinho	HB	7/19/03	7/31/04
Fort Lauderdale	CRA	3/8/03	11/8/03
	L&C	9/26/03	9/25/04
	MOE	5/25/02	12/05
	Pulse	6/21/03	1/6/04
	SVTS	**11/1/03**	**1/4/04**
Fort Worth	CV	1/7/03	12/31/03
	Horses	1/10/03	1/9/04
	L&C	9/1/03	2/28/04
	Pulse	8/3/03	2/3/04
	SU	9/5/03	3/1/04
	SVTS	**11/14/03**	**1/4/04**
	TS	5/23/03	11/22/03
Fujisawa	JGWC	10/1/03	4/1/04
Furukawa	LOTF	8/30/03	11/23/03
Galveston	Bugs	5/23/03	5/23/04
	HaunCast	9/9/01	12/31/03
	OW3D	3/1/03	2/29/04
	SpaceSta	5/24/02	5/05
Garden City	Extreme	5/23/03	11/23/03
	SpaceSta	4/19/02	5/05
	SU	5/26/03	12/26/03
	SVTS	**11/21/03**	**1/4/04**
Garza Garcia	AJ	10/1/03	3/31/04
Glasgow	Bugs	9/26/03	3/26/04
	Cyberwor	10/1/02	12/31/03
	SpaceSta	4/1/03	11/1/03
Goteborg	ATSOT	10/2/01	10/04
	HaunCast	4/15/03	4/30/04
	WOC	4/30/02	10/04
Grand Rapids JLT	HB	8/30/02	12/31/03
	MatrxRev	11/5/03	1/04
	Pulse	8/1/03	3/3/04
	SpaceSta	5/31/02	5/04
Guayaquil	**DIA**	**11/15/03**	**11/15/04**
	Extreme	10/31/03	10/30/04
	Galapago	**11/15/03**	**11/15/04**
	HB	**11/1/03**	**11/30/04**
Gurnee	AR	5/10/03	11/15/03
Hague	ALBT	9/1/03	3/1/04
	HB	**10/10/01**	**10/10/04**
	MOE	7/1/03	6/30/04
	OM	6/30/03	8/31/04
	Solarmax	10/11/03	10/10/04
	TR	6/27/03	12/14/03
Halifax	Bugs	10/3/03	3/25/04
	IOTS	7/11/03	6/10/04
	MatrxRev	11/5/03	1/04
	SpaceSta	3/7/03	3/6/04
Hampton	AR	10/3/03	5/30/04
	Bears	10/28/02	
	Bugs	5/23/03	11/23/03
	GOTA	8/15/03	11/27/03
	MatrxRev	11/5/03	
	SpaceSta	5/24/02	5/05
	SU	3/7/03	3/7/04
Harrisburg	CRA	6/14/03	2/14/04
	ITD	9/9/99	12/03
	JGWC	10/1/03	4/1/04
	SpaceSta	6/1/02	6/04
	SVTS	**11/28/03**	**1/4/04**
	UX	8/1/03	2/28/04
Hartberg	GC	9/6/03	9/5/04
Hartford Crn	AR	6/13/03	12/13/03
	E3Dcc	8/1/03	5/31/04
	Pulse	7/1/03	12/15/03
Hastings	OO	9/8/03	3/8/04
	Pulse	6/10/03	12/8/03
Hibbing	Antarc	9/1/03	8/30/04
	Solarmax	9/1/03	8/30/04
Hong Kong	OM	8/1/03	1/31/04
	SpaceSta	1/1/03	12/31/03
Houston MNS	AJ	8/1/03	3/11/04
	Alaska	9/3/03	9/30/04
	JGWC	10/24/03	3/23/04
	L&C	1/17/03	3/31/04
	LS	9/15/03	1/15/04
Houston Reg	MatrxRev	11/5/03	1/04
Hull	Pulse	7/3/03	1/6/04
	SVTS	**11/15/03**	**1/4/04**
Huntsville	Apollo13	5/23/03	11/23/03
	DIS	5/1/01	4/04
	SpaceSta	5/24/02	5/05
	SU	3/1/03	3/1/04
	SVTS	**11/28/03**	**1/4/04**
Hutchinson	AR	1/10/03	11/15/03
	Bugs	6/12/03	3/12/04
	SpaceSta	6/1/02	6/07
	SVTS	**11/7/03**	**1/4/04**
	TBAA	6/1/02	5/04
Hyderabad	BP	8/15/03	8/14/04
	Everest	6/03	5/04
	MatrxRev	**11/5/03**	**1/04**
Ichikawa	SE	4/1/03	3/31/04
	SpaceSta	4/1/03	11/1/03
Indianapolis CMI	**SVTS**	**11/10/03**	**1/4/04**
Indianapolis Imx	Apollo13	8/22/03	12/7/03
	MatrxRev	11/26/03	1/04
	SpaceSta	5/23/02	4/04
	SU	9/26/03	12/31/03
Irvine Reg	MatrxRev	11/5/03	1/04
Jackson MS	MOE	7/1/03	2/28/04
	Solarmax	10/15/03	10/14/04
Jakarta	AR	12/6/02	12/6/03
	SE	11/25/03	11/25/04
Jersey City	VOTDS	9/23/03	3/24/04
Jupiter Crn	HB	9/1/03	5/31/04
	SU	5/16/03	3/16/04
Kagawa	**AlienAdv**	**9/9/03**	**2/9/04**
Kansas City Sci	AR	5/31/03	1/4/04
	Bugs	4/7/03	1/8/04
	OC	7/29/03	1/8/04
Kansas City Zoo	CRA	4/26/03	12/26/03
	MatrxRev	11/26/03	1/04
	SVTS	**11/28/03**	**1/4/04**
	TS	6/10/03	12/10/03
Kaohsiung	HB	11/9/02	11/8/03
	MOF	10/1/03	4/1/04
Karlshamn	CV	4/15/03	9/14/04
	Dolphins	9/15/03	2/05
Katowice IT	AEK	7/5/02	1/4/04
	Cyberwor	12/6/02	12/5/03
	MatrxRev	11/03	1/04
	MOE	6/1/03	12/31/03
	SpaceSta	4/11/03	4/10/04
	SVTS	**11/28/03**	**1/4/04**
Killeen	Whales	8/22/03	1/19/04
King of Prussia Reg	MatrxRev	11/5/03	1/04
Kitakyushu	AllAcces	4/3/03	1/3/04
	SpaceSta	3/18/03	3/31/04
Kofu	JGWC	7/1/03	12/31/03
Krakow IT	Galapago	4/11/03	4/10/04
	MatrxRev	11/03	1/04
	SVTS	**11/28/03**	**1/4/04**
	Trex	12/15/01	12/31/03
	Whales	8/1/03	1/31/04
KSC 1	Apollo13	9/20/02	12/04
KSC 2	SpaceSta	4/19/02	4/18/04
Kuala Lumpur NP	Solarmax	7/1/03	9/30/04
Kuwait City	AJ	11/21/03	5/21/04
	Cyberwor	12/25/00	12/31/03
	FOK	4/17/00	4/16/04
	ITD	12/25/00	12/03
	Trex	9/30/02	12/31/03
La Coruna	**HB**	**10/4/02**	**12/27/03**
Laie	Dolphins	5/1/01	
	LS	5/1/01	
Langley FP	**MatrxRev**	**11/5/03**	**1/04**
	SpaceSta	4/26/02	4/05
Lansing JLT	**OO**	**11/25/03**	**6/15/04**
	SVTS	**11/25/03**	**1/4/04**
Las Palmas	HB	4/11/03	12/31/03
Las Vegas Imx	**HaunCast**	**3/12/02**	**6/30/04**
	MatrxRev	11/03	1/04
	OW3D	**10/3/03**	**10/3/04**
	SpaceSta	4/19/02	4/18/04
	TS	9/1/03	1/8/04
Lehi	AlienAdv	10/29/02	11/30/03
	HaunCast	10/22/02	11/30/03
	SAA	**11/1/03**	**4/1/04**
Leon Exp	JIAC	6/1/03	11/30/03
Lincolnshire Reg	MatrxRev	11/5/03	1/04
Little Rock	SU	5/1/03	11/1/03
	TRF	10/6/03	4/5/04
Loch Lomond	LOLL	7/24/02	
London BFI	Bugs	10/3/03	4/3/04
	Everest	5/26/03	12/31/03
	HaunCast	12/1/01	3/31/04
	MatrxRev	11/03	1/04
	SpaceSta	4/27/02	4/26/04
London ONT	BATB	7/18/03	12/20/03
	JGWC	6/1/03	6/30/04
	LS	9/1/03	2/05
	MatrxRev	11/26/03	1/04
	SU	5/1/03	11/1/03
London SM	Bugs	10/3/03	4/3/04
	Everest	5/3/03	12/31/03
	SOSPI	**3/10/03**	**3/31/04**
	SpaceSta	5/28/02	4/04
	SVTS	**11/3/03**	**1/4/04**
	Trex	7/25/03	7/24/04
Los Angeles CSC	VOTDS	9/9/03	5/3/04
	VOTDS	9/9/03	5/3/04
Los Angeles Loe	MatrxRev	11/5/03	1/04
Los Angeles NA	MatrxRev	11/5/03	1/04
Louisville	CRA	3/29/03	11/29/03
Lubbock	GOTA	9/12/03	12/24/03
Lucerne	**Alaska**	**2/2/02**	**2/5/04**
	HB	**9/6/03**	**12/31/04**
Madrid	AlienAdv	3/26/03	3/31/04
	E3D	10/26/00	
	HaunCast	6/12/02	12/31/03
	HB	**11/6/02**	**12/31/04**
	L5	6/25/03	6/24/04
	MatrxRev	11/5/03	1/04
	MOE	5/1/03	12/31/03
	SpaceSta	11/6/02	11/5/03
Malta	**E3D**	**8/1/03**	**7/31/04**
	HaunCast	7/26/03	8/31/04
	HB	9/15/03	9/30/04
	MOE	4/15/03	4/14/04
Manchester UCI	AlienAdv	7/25/03	8/1/04
	HaunCast	9/1/02	2/04
	HB	10/12/01	12/31/03
	MatrxRev	11/28/03	1/04
	MOE	7/1/02	6/04
Melbourne WBS	Antarc	2/03	2/04
	AR	10/23/03	5/23/04

Theater	Film	Open	Close
	Bugs	4/11/03	4/11/04
	Cyberwor	6/22/01	12/04
	HaunCast	9/13/01	8/04
	HB	**10/7/02**	**3/31/04**
	M3D	11/20/03	11/30/03
	MOE	10/1/02	12/31/03
	Pulse	5/10/03	11/10/03
	SAA	10/25/01	4/04
	SOSPI	2/13/03	11/30/03
	SpaceSta	4/19/02	4/04
	SVTS	**11/14/03**	**1/4/04**
Memphis Pink	CRA	6/28/03	3/5/04
	JGWC	11/15/03	6/25/04
	Kilimanj	3/8/03	11/14/03
Menlyn ISA	India	9/17/03	3/04
	MatrxRev	11/5/03	1/04
Mexico City Pap	Bugs	6/1/03	2/1/04
	SpaceSta	6/1/03	2/1/04
Miami Imx	MatrxRev	11/5/03	1/04
	SOSPI	5/16/03	10/31/04
	SpaceSta	5/1/02	4/04
Milwaukee	Bugs	6/20/03	1/20/04
	L&C	10/1/02	3/31/04
Mississauga FP	**MatrxRev**	**11/5/03**	**1/04**
Mobile	GC	12/1/02	12/31/03
	India	9/1/03	3/1/04
	TR	9/27/03	12/24/03
	Trex	5/5/03	5/4/04
Montreal FP	**MatrxRev**	**11/5/03**	**1/04**
Montreal VP	Bugs	10/9/03	3/1/04
	HaunCast	10/24/03	11/2/03
	SVTS	**11/11/03**	**1/4/04**
	TS	4/10/03	12/10/03
Moscow	AEK	4/4/03	4/2/04
	Extreme	4/4/03	4/4/04
	MatrxRev	11/5/03	1/04
	OW3D	9/19/03	9/18/04
Mumbai	**Apollo13**	**10/1/03**	**9/30/04**
	MatrxRev	**11/5/03**	**1/04**
Munich	**Bugs**	**11/1/03**	**1/1/04**
	CRA	4/1/03	3/31/04
	E3D	1/15/01	12/31/03
	HaunCast	9/4/03	2/28/04
	HB	4/18/02	12/31/03
	JGWC	7/1/03	7/1/04
	SU	3/1/03	12/31/03
Myrtle Beach	Alaska	4/1/03	4/1/04
	AlienAdv	8/1/03	2/28/04
	Bears	1/1/03	12/1/03
	CRA	6/1/03	3/15/04
	LW	5/1/02	12/03
	OC	10/1/03	4/1/04
	SAA	5/1/03	12/31/03
	SOSPI	1/31/03	1/31/04
	SVTS	**11/1/03**	**1/4/04**
	TS	5/14/03	5/13/04
Nashville Reg	MatrxRev	11/5/03	1/04
	OC	6/25/03	1/25/04
Natick JF	ATSOT	8/22/03	5/31/04
	Bugs	9/9/03	9/9/04
	Cyberwor	6/20/03	6/19/04
	E3D	7/1/02	12/31/03
	HB	11/15/02	11/30/03
	MatrxRev	11/5/03	1/04
	RSATM	10/3/03	11/4/03
	SOSPI	1/30/03	1/30/04
	SpaceSta	8/22/02	12/03
	SVTS	**11/1/03**	**1/4/04**
New Orleans	Bugs	3/12/03	3/12/04
	HaunCast	8/4/03	11/30/03
	L&C	1/1/03	12/31/03
	MatrxRev	11/5/03	1/04
	MOE	8/4/03	2/28/04
	SVTS	**11/1/03**	**1/4/04**
New Rochelle Reg	MatrxRev	11/5/03	1/04
New York AMNH	CRA	4/11/03	2/14/04
	India	10/1/03	
	LW	10/1/03	
	VOTDS	11/11/03	7/11/04
New York Loe	Bugs	7/25/03	11/4/03
	MatrxRev	11/5/03	1/04
	SOSPI	9/12/03	11/5/03
Norwalk	Dolphins	6/13/03	2/15/04
	L&C	1/17/03	
	MOE	1/1/03	1/9/04
	Pulse	8/1/03	1/16/04
	T90	11/20/98	12/03
	Whales	1/1/03	1/9/04
Nuremberg	Africa	12/15/01	12/31/03
	ATSOT	12/22/01	12/31/03
	Bugs	**11/1/03**	**11/1/04**
	Cyberwor	2/12/03	2/11/04
	Extreme	12/22/01	12/31/03
	GC	12/1/02	12/31/03
	GP	10/2/03	3/31/04
	HaunCast	5/28/03	5/31/04
	HB	**7/4/02**	**6/30/04**
	India	3/1/03	11/4/03
	MOE	1/3/03	12/31/03
	Pulse	7/1/03	11/1/03
	SOSPI	10/31/02	12/31/03
	SpaceSta	5/9/02	12/31/03
	SVTS	**11/6/03**	**1/4/04**
	TS	7/31/03	12/31/03
Oakland	**HB**	**8/30/02**	**12/31/03**
	L&C	6/1/03	5/31/04
	MOE	1/1/02	6/04
	TBAA	1/1/02	12/31/03
	TF	3/15/03	3/14/04
Oklahoma City	TS	7/11/03	3/6/04
Omaha	CRA	6/1/03	12/31/03
	India	9/1/03	3/1/04
Ontario Reg	MatrxRev	11/5/03	1/04
Orlando SC	MOF	9/18/03	5/28/04
	Pulse	5/26/03	1/3/04
Osaka Sci	CV	9/1/03	11/30/03
Osaka Sun	Pulse	9/1/03	12/1/03
	SpaceSta	4/19/02	4/04
Oslo	SpaceSta	5/28/02	11/03
Ota Gumma	OO	4/26/03	3/30/04
Oulu	Alaska	5/1/03	4/30/04
Paris Geo	AR	4/11/03	4/11/04
	Horses	4/1/03	3/31/04
	India	10/22/03	4/21/04
	Pulse	2/5/03	2/5/04
	Skydance	7/3/02	7/3/04
	SpaceSta	10/15/03	9/30/04
	WAMnv	1/10/00	
Parker	Africa	8/29/03	8/29/04
	OO	12/20/02	2/28/04
Penrith	LS	7/4/03	7/3/04
	MOE	7/4/03	7/3/04
	SAA	3/8/02	3/04
Pensacola	Dolphins	9/26/03	12/24/03
	MOF	11/8/96	
Philadelphia	HB	4/11/03	4/30/04
	JGWC	9/13/03	3/12/04
	Pulse	6/27/03	12/27/03
	SpaceSta	6/1/02	5/04
	TF	10/15/03	1/10/04
Phoenix	L&C	6/1/03	12/31/03
	LW	6/1/01	4/15/04
	Pulse	7/3/03	1/7/04
Pitea	Dolphins	5/15/03	5/04
	E3Dcc	1/15/01	1/1/04
	HB	10/25/03	9/30/04
	JIAC	9/15/03	9/14/04
Pittsburgh CSC	JGWC	10/17/03	3/04
	L&C	6/20/03	6/04
	MatrxRev	11/5/03	1/04
Poitiers Imax	CTPA	2/1/02	1/31/04
Poitiers Imax 3D	Cyberwor	2/1/01	1/06
	WOC	1/1/02	12/04
Poitiers Omni	Pulse	4/3/03	12/1/04
Poitiers Solido	SpaceSta	2/1/03	1/31/04
Portland	JGWC	10/17/03	4/16/04
	MOE	11/2/01	6/04
	Pulse	6/21/03	1/1/04
Prague IT	AEK	3/20/03	3/19/04
	BP	**10/9/03**	**10/8/04**
	Cyberwor	9/11/03	9/10/04
	ITD	3/20/03	3/19/04
	MatrxRev	11/13/03	1/04
	SVTS	**11/28/03**	**1/4/04**
	Trex	3/20/03	3/19/04
Providence Imx	Bugs	5/19/03	11/19/03
	CRA	6/30/03	3/1/04
	Galapago	9/17/03	11/17/03
	MatrxRev	11/26/03	1/04
	SVTS	**11/28/03**	**1/4/04**
Puebla	**Bears**	**5/15/03**	**12/31/03**
	HB	8/1/03	1/31/04
Quebec	Bugs	5/16/03	11/16/03
	HaunCast	12/13/02	11/30/03
	HB	9/19/03	12/31/03
	LW	9/9/03	3/04
	SVTS	**11/7/03**	**1/4/04**
Raleigh Exp	Extreme	5/23/03	11/4/03
	MatrxRev	11/26/03	1/04
	Pulse	6/14/03	1/4/04
Regina	Bears	9/1/03	3/1/04
	India	10/5/03	4/04
	Solarmax	1/1/03	12/31/03
	TS	6/27/03	12/31/03
Reno Fleisch	L&C	6/1/03	1/31/04
Richmond SMV	**Extreme**	**6/14/03**	**12/24/03**
	HB	**9/20/03**	**8/31/04**
	L&C	4/5/03	1/9/04
	LW	4/15/02	
Rochester Cmk	Bugs	10/24/03	1/8/04
	MatrxRev	11/5/03	1/04
	OO	**11/1/03**	**4/23/04**
Rochester MSC	L&C	7/1/03	2/1/04
Sacramento Imx	Bugs	5/19/03	11/19/03
	GC	3/1/03	12/31/03
	Kilimanj	8/1/03	1/1/04
	MatrxRev	11/26/03	1/04
	SOSPI	1/31/03	1/31/04
	SpaceSta	5/1/02	4/04
	SVTS	**11/7/03**	**1/4/04**
	TS	8/5/03	12/4/03
Saint Augustine	DIA	8/1/03	1/31/04
	GOTA	9/5/03	12/24/03
	LW	8/1/03	2/28/04
	MOF	5/7/03	12/31/03
	SVTS	**11/28/03**	**1/4/04**
Saint Félicien	Bears	7/1/03	7/1/04
Saint Louis SC	Everest	9/26/03	1/29/04
	L&C	9/26/03	5/31/04
	SAA	9/26/03	1/25/04
	SVTS	**11/22/03**	**1/4/04**
Saitama	**SOSPI**	**9/6/03**	**12/12/03**
Sakai FCSC	**SOSPI**	**9/6/03**	**3/31/04**
Salt Lake City CP	Beavers	4/11/03	3/31/04
	Bugs	7/24/03	7/24/04
	SpaceSta	4/12/03	4/12/04

Theater	Film	Open	Close
San Antonio 2D	Alamo		
	JGWC	9/5/03	1/4/04
	MatrxRev	11/5/03	1/04
San Antonio 3D	HaunCast	8/15/03	11/30/03
	OW3D	**10/15/03**	**10/14/04**
	SVTS	**11/5/03**	**1/4/04**
	Trex	1/3/03	1/2/04
San Diego NHM	OO	3/31/01	12/31/03
	SAA	10/11/03	1/11/04
San Diego RHF	ALBT	11/14/03	3/31/04
	Bugs	8/8/03	2/5/04
	CRA	2/14/03	11/03
	Kilimanj	5/15/03	11/03
	L&C	8/2/02	6/04
	MOE	11/1/01	6/04
	Whales	7/1/03	6/30/04
San Francisco Loe	Bugs	7/25/03	11/4/03
	MatrxRev	11/5/03	1/04
San Jose	Bugs	10/1/03	8/1/04
	CRA	4/9/03	12/9/03
	LW	6/1/03	12/03
	SVTS	**11/21/03**	**1/4/04**
	TS	6/27/03	6/9/04
San Simeon	HCBTD	8/17/96	
Sandy	AR	4/18/03	4/15/04
Seattle Dome	Bears	11/25/02	11/25/03
	OO	**11/15/03**	**9/30/04**
Seattle PSC 1	CRA	9/15/03	11/15/03
	L&C	9/2/02	6/30/04
	TF	9/15/03	11/10/03
Seattle PSC 2	MatrxRev	11/5/03	1/04
	SpaceSta	5/17/02	5/04
	SVTS	**11/22/03**	**1/4/04**
	VOTDS	9/16/03	3/10/04
Sedona	Sedona	3/28/98	12/31/03
Shanghai Dome	GC	1/31/03	1/30/04
Shreveport	AR	7/6/03	2/5/04
	L&C	9/1/02	12/31/03
	OO	3/15/03	11/15/03
Singapore DC	OnGuard	2/13/99	12/03
Singapore GV	AEK	11/21/02	
	Cyberwor	4/1/03	
	Everest	9/15/03	9/15/04
	HaunCast	9/1/03	9/30/04
	ITD	1/15/03	
	MatrxRev	11/5/03	1/04
	Trex	4/1/03	3/31/04
Singapore SC	Bugs	10/19/03	3/19/04
	CRA	4/22/03	
	SpaceSta	7/1/03	11/30/03
Sinsheim	**E3D**	**5/16/03**	**3/31/04**
	Galapago	3/10/01	12/31/03
	SpaceSta	5/9/02	5/8/04
	SVTS	**11/6/03**	**1/4/04**
Sioux Falls	Pulse	9/27/03	1/30/04
	SU	9/27/03	1/30/04
Speyer Dome	**HB**	**6/6/02**	**3/31/04**
Speyer Imax	ALBT	9/18/03	5/18/04
	CRA	3/27/03	11/27/03
	Extreme	**2/8/02**	**3/31/04**
	MOE	2/1/01	6/04
Spokane	MatrxRev	11/5/03	1/04
	Pulse	8/23/03	12/4/03
	SVTS	**11/14/03**	**1/4/04**
	TS	8/1/03	12/31/03
Stockholm	AEK	3/1/00	11/30/03
	ALBT	9/20/02	3/31/04
	Bugs	9/1/03	9/1/04
	CRA	5/9/03	2/9/04
	E3Dcc	8/1/03	2/28/04
	HB	**11/30/01**	**12/31/04**
	JGWC	11/29/02	11/28/03
Sudbury	Bears	5/01	
	CTPA	5/5/03	6/30/04
	SpaceSta	9/22/03	9/21/04
	SVTS	**11/8/03**	**1/4/04**
Sydney WBS	ALBT	3/6/03	12/31/03
	Antarc	2/03	2/04
	AR	4/1/03	1/1/04
	Bears	2/03	2/04
	Bugs	4/11/03	4/11/04
	CTPA	3/14/02	3/04
	Cyberwor	6/22/01	12/03
	HaunCast	9/20/01	8/04
	HB	**7/22/02**	**3/31/04**
	M3D	11/20/03	11/30/03
	MOE	10/1/02	12/31/03
	Pulse	10/20/03	4/20/04
	SAA	10/25/01	4/04
	SOSPl	2/13/03	11/30/03
	SpaceSta	4/19/02	4/04
	SVTS	**11/4/03**	**1/4/04**
Syracuse	**AR**	**10/4/03**	**2/16/04**
	E3Dcc	9/14/02	12/31/03
	SAA	7/5/03	11/30/04
	TS	5/17/03	
	VOTDS	11/22/03	5/22/04
Taejon NSM	Yell	1/22/03	1/24/04
Taichung NMNS	CRA	8/1/03	
	HB	7/1/02	11/30/03
Taipei AM	L5	1/15/03	1/14/04
	Solarmax	3/1/01	6/30/04
	Wolves	7/19/03	7/18/04
Taipei MCRC	India	7/1/02	
	OO	1/1/03	12/31/03
Tallahassee	BP	8/15/03	5/31/04
	MOE	9/6/03	12/31/04
Tampa MOSI	GOTA	10/4/03	4/1/04
	HB	5/23/03	11/30/03
	L&C	7/25/03	1/4/04
	T40	10/2/03	1/2/04
	TS	4/24/03	12/23/03
Tampa Reg	Bugs	8/8/03	11/8/03
	HaunCast	9/12/03	11/30/03
	MatrxRev	11/5/03	1/04
Taranto	**Cyberwor**	**7/24/03**	**7/23/04**
Tel Aviv NL	Everest	11/26/02	11/25/04
Tempe Imx	Bugs	9/12/03	12/24/03
	CRA	3/1/03	11/1/03
	HaunCast	9/24/03	8/31/04
	MatrxRev	11/26/03	1/04
	SOSPl	1/31/03	1/31/04
	SpaceSta	5/1/02	4/04
	SVTS	**11/14/03**	**1/4/04**
Tianjin	GC	2/1/03	1/31/04
Tijuana	AJ	10/4/03	4/1/04
	CV	**10/25/03**	**8/1/04**
	FEOC	**10/25/03**	
	HB	8/17/02	12/31/03
	OMATS	10/25/03	7/1/04
	OO	10/18/01	12/31/03
	ROF	8/15/03	12/31/03
Tokorozawa	Alaska	10/1/02	12/31/03
Tokyo Mer	MatrxRev	11/5/03	1/04
	SpaceSta	4/25/02	4/04
Tokyo TSC	**SOSPl**	**7/29/03**	**11/30/03**
Toronto FP	**MatrxRev**	**11/5/03**	**1/04**
Toronto OP	ALBT	5/18/02	11/30/03
	Antarc	4/1/03	3/31/04
	GF	10/11/03	4/30/04
	India	5/1/03	12/31/04
	T40	10/11/03	4/30/04
Toronto OSC	CRA	10/17/03	3/31/05
	HB	**10/12/01**	**6/30/04**
	SAA	1/17/03	7/16/04
	TS	5/30/03	1/31/04
Townsville	IOTS	7/19/02	7/18/04
Tulsa Cmk	MatrxRev	11/5/03	1/04
	OW3D	6/20/03	6/19/04
	SVTS	**10/31/03**	**1/4/04**
Valencia Reg	MatrxRev	11/5/03	1/04
Valencia Spn	Pulse	7/1/03	7/1/04
	SVTS	**11/1/03**	**1/4/04**
	Trex	9/15/03	9/12/04
Vancouver Imx	GC	6/1/03	12/31/03
	SpaceSta	4/19/02	4/18/04
	SVTS	**11/14/03**	**1/4/04**
Vancouver SW	AR	5/8/03	11/6/03
	JGWC	11/7/03	5/6/04
	TS	6/27/03	2/28/04
	Whales	8/1/03	12/31/03
Vantaa	AR	2/6/03	2/6/04
	Bears	9/1/03	3/31/04
Victoria	AEK	11/16/03	2/29/04
	Bugs	**11/14/03**	**5/14/04**
	DIA	10/16/03	11/15/03
	SOLOE	10/16/03	11/15/03
	SU	10/1/03	2/1/04
	SVTS	**11/28/03**	**1/4/04**
Vienna LFC	AR	5/10/03	11/10/03
	E3D	6/7/02	12/31/03
	India	10/3/03	3/30/04
	MatrxRev	11/5/03	1/04
	Pulse	9/12/03	
	SpaceSta	1/1/03	12/31/03
	SVTS	**11/21/03**	**1/4/04**
	Trex	6/26/03	6/26/04
Villahermosa	OO	10/4/03	3/3/04
Virginia Beach	CRA	3/20/03	11/20/03
	OW3D	5/26/03	11/25/03
	SVTS	**11/22/03**	**1/4/04**
Warsaw IT	Galapago	7/12/02	
	MatrxRev	11/03	1/04
	MWH	**5/1/03**	**12/31/03**
	SpaceSta	**9/1/02**	**9/30/04**
	SVTS	**11/28/03**	**1/4/04**
Washington NASM	CV	3/10/03	3/05
	SpaceSta	4/17/02	
	TF	7/1/76	
Washington NMNH	Bugs	3/14/03	3/11/04
	Galapago	10/27/99	
	JGWC	10/10/03	4/9/04
West Nyack Imx	HaunCast	9/19/03	11/30/03
	Kilimanj	9/5/03	2/1/04
	MatrxRev	11/5/03	1/04
	SpaceSta	5/1/02	4/04
	SVTS	**11/14/03**	**1/4/04**
Winnipeg Imx	Bears	6/27/03	12/03
	SVTS	**11/14/03**	**1/4/04**
	TS	9/10/03	1/9/04
Woodbridge FP	Alaska	10/24/03	12/24/03
	MatrxRev	**11/5/03**	**1/04**
	SpaceSta	4/26/02	4/05
Woodridge Cmk	HB	3/14/03	1/31/04
	India	8/15/03	
	MatrxRev	11/5/03	1/04
Wuerzburg	AlienAdv	8/9/02	12/31/03
	Dolphins	12/1/02	11/30/03
	HaunCast	12/1/01	12/31/03
Xalapa	HB	12/1/02	12/31/03
	SE	6/23/03	12/1/03
Yellowstone	Bears	6/1/02	
Zion	ZC	5/24/94	

Key to Film Abbreviations

Film	Title	Year		Dist
AEK	Africa's Elephant Kingdom	1998		IMAX
Africa	Africa: the Serengeti	1994		HMNS
AJ	Amazing Journeys	1999		HMNS
Alamo	Alamo: The Price of Freedom	1988		MFF
Alaska	Alaska: Spirit of the Wild	1997		HMNS
ALBT	Australia: Land Beyond Time	2002		HMNS
AlienAdv	Alien Adventure	1999	3D	nWP
AllAcces	All Access	2001		IMAX
Antarc	Antarctica	1991		MSI
Apollo13	Apollo 13: The IMAX Experience	2002		IMAX
AR	Adrenaline Rush	2002		GSF
ATSOT	Across the Sea of Time	1995	3D	SPC
BATB	Beauty and the Beast	2002		BVP
Bears	Bears	2001		NWF
Beavers	Beavers	1988		SLC
BP	Blue Planet	1990		IMAX
Bugs	Bugs!	2003	3D	SKF
CDS	Cirque du Soleil: Journey of Man	1999	3D	SPC
CRA	Coral Reef Adventure	2003		MFF
CTPA	China: The Panda Adventure	2001		IMAX
CV	Cosmic Voyage	1996		IMAX
Cyberwor	Cyberworld 3D	2000	3D	IMAX
DIA	Dream is Alive, The	1985		IMAX
DIS	Destiny in Space	1993		IMAX
Dolphins	Dolphins	2000		MFF
E3D	Encounter in the Third Dimension	1999	3D	nWP
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000		nWP
EMSH	Eruption of Mount St. Helens	1980		DCI
Everest	Everest	1998		MFF
Extreme	Extreme	1999		EP
FEOC	First Emperor of China	1989		BFI
FOK	Fires of Kuwait	1992		IMAX
Galapago	Galapagos	1999	3D	IMAX
GC	Grand Canyon: The Hidden Secrets	1985		DCI
GF	Gold Fever	1999		SKF
GOTA	Ghosts of the Abyss	2003	3D	BVP
GP	Greatest Places	1998		SMM
HaunCast	Haunted Castle	2001	3D	nWP
HB	Human Body, The	2001		nWP
HCBTD	Hearst Castle: Building the Dream	1996		DCI
HH	Hidden Hawaii	1992		DCI
Horses	Horses: The Story of Equus	2002		IMAX
India	India: Kingdom of the Tiger	2002		NWF
IOTS	Island of the Sharks	1999		IMAX
ITD	Into the Deep	1994	3D	IMAX
JGWC	Jane Goodall's Wild Chimpanzees	2002		SMM
JIAC	Journey into Amazing Caves	2001		MFF
Kilimanj	Kilimanjaro: To The Roof of Africa	2002		HMNS
L&C	Lewis & Clark: Great Journey West	2002		DCI
L5	L5: First City in Space	1996	3D	IMAX
LionKing	Lion King, The	2002		BVP
LOLL	Legend of Loch Lomond, The	2002		SKF
LOTF	Legend of the Forest: Special Edition	2003		AOI
LS	Living Sea, The	1994		MFF
LW	Lost Worlds: Life in the Balance	2001		PCI
M3D	Misadventures in 3D	2003	3D	nWP
MatrxRev	Matrix Revolutions, The IMAX Experience	2003		WB
MOE	Mysteries of Egypt	1998		DCI
MOF	Magic of Flight	1997		MFF
MOTM	Mystery of the Maya	1995		BFI
MWH	Majestic White Horses, The	2001		MRF
OC	Our Country	2003		GSF
OM	Ocean Men	2001		nWP
OMATS	Old Man and the Sea, The	1999		PPB
OnGuard	On Guard	1999		unk
OO	Ocean Oasis	2000		SFI
OW3D	Ocean Wonderland 3D	2003	3D	3DEL
Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993		IMAX
Pulse	Pulse: A Stomp Odyssey	2002		GSF
ROF	Ring of Fire	1991		SMM
RSATM	Rolling Stones At the Max	1991		IMAX
S&R	Siegfried and Roy: The Magic Box	1999	3D	IMAX
SAA	Shackleton's Antarctic Adventure	2001		WGBH
SE	Special Effects	1996		IMAX
Sedona	Sedona: The Spirit of Wonder	1998		unk
Skydance	Skydance	2002		AC
SOA	Spirit of American	1999		unk
Solarmax	Solarmax	2000		MSI
SOLOE	Secret of Life on Earth	1996		IMAX
SOSPl	SOS Planet	2002	3D	nWP
SpaceSta	Space Station	2002	3D	IMAX
SU	Straight Up: Helicopters in Action	2002		SKF
SVTS	Santa Vs. The Snowman	2002	3D	IMAX
T40	Titanica (short)	1992		IMAX
T90	Titanica (long)	1992		IMAX
TBAA	To Be An Astronaut	1992		DCI
TF	To Fly!	1976		MFF
TR	Thrill Ride	1997		SPC
Trex	T-Rex: Back to the Cretaceous	1998	3D	IMAX
TRF	Tropical Rain Forest	1992		SMM
TS	Top Speed	2003		MFF
UX	Ultimate X	2002		BVP
VOTDS	Volcanoes of the Deep Sea	2003		SLC
WAMnv	Water and Man (new ver.)	2000		XL
Whales	Whales	1996		DCI
WOC	Wings of Courage	1994	3D	SPC
Wolves	Wolves	1999		NWF
Yell	Yellowstone	1994		DCI
ZC	Zion Canyon	1994		WCPI

November 2003 Bookings Count

#	Film	#	Film	#	Film	#	Film	#	Film
76	MatrxRev	13	OW3D	5	ITD	3	TBAA	1	MOTM
63	SpaceSta	13	SAA	5	Kilimanj	3	TR	1	MWH
55	SVTS	12	OO	5	LS	2	AllAcces	1	OMATS
39	Bugs	10	ALBT	5	TF	2	DIS	1	OnGuard
38	HB	10	Solarmax	4	Antarc	2	OM	1	Ozarks
30	Pulse	9	AlienAdv	4	Apollo13	2	RSATM	1	ROF
28	CRA	9	Everest	4	CDS	2	WOC	1	S&R
27	MOE	9	Extreme	4	GOTA	1	Alamo	1	Sedona
25	HaunCast	9	GC	4	Horses	1	BATB	1	Skydance
21	L&C	8	Galapago	4	JIAC	1	Beavers	1	SOA
19	SOSPl	8	LW	4	MOF	1	EMSH	1	SOLOE
19	TS	7	CV	4	OC	1	FEOC	1	T90
18	JGWC	7	Dolphins	3	ATSOT	1	FOK	1	TRF
16	Trex	7	Whales	3	BP	1	GF	1	UX
15	AR	6	AEK	3	DIA	1	GP	1	WAMnv
15	Cyberwor	6	Africa	3	IOTS	1	HCBTD	1	Wolves
15	India	6	AJ	3	L5	1	HH	1	Yell
15	SU	6	Alaska	3	M3D	1	LionKing	1	ZC
13	Bears	6	CTPA	3	SE	1	LOLL		
13	E3D	6	VOTDS	3	T40	1	LOTF		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold.**

3D Entertainment Ltd.
Brettenham House
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UNITED KINGDOM
Tel: +33 476 720 749
Fax: 011-33 476 720 767

Aerens Developers & Engineeers
707-712A/1302-1312, 7th Floor
43 Chiranjiv Towers, Nehru Place
New Delhi, 110 019 INDIA
Tel: +91-11-628 7900
Fax: +91-11-642 6665

aGepro Cinéma **AC**
100 Rue de Sevres
Boulogne, 92100 FRANCE
Tel: +33-1-46 03 01 77
Fax: +33-1-48 25 86 17
www.ageprocinema.com

Alamo IMAX 3D Theatre
849 East Commerce Street, Suite 483
San Antonio, TX 78205 USA
Tel: 210-225-6517
Fax: 210-227-5432
www.imax-sa.com

Alchemedia, Ltd.
210 Washington Avenue
Point Richmond, CA 94801 USA
Tel: 510-215-0500
Fax: 510-215-0599

Audio-FX Inc.
1050 Lacasse Street
Montreal, QC H4C 2Z3 CANADA
Tel: 514-939-0707
Fax: 514-939-2797

Audubon Nature Institute
PO Box 4327
New Orleans, LA 70178 USA
Tel: 504-565-3020
Fax: 504-565-3010
www.auduboninstitute.org

Bharatbala Productions Ltd.
G-9 Satnam Sagar
20, Peddar Road
Mumbai, 400 026 INDIA
Tel: +91-22-382-8009
Fax: +91-22-388-6659

Big Bang FX/Animation Inc.
360 St. Fancis Xavier Ste 201
Montreal, QC H2Y 2S8 USA
Tel: 514-499-0811
Fax: 514-499-0433
www.bbfxa.com

Big Films, Inc.
995 Wellington St., Suite 200
Montreal, QC H3C 1V3 CANADA
Tel: 514-878-9999
Fax: 514-878-0617
www.bigfilms.ca

Brenden Theatres Las Vegas 14
Palms Casino
4321 W. Flamingo Rd.
Las Vegas, NV 89103 USA
Tel: 702-507-1525
www.brendentheatres.com/imax%20las%20vegas/

Buena Vista Pictures Distribution **BVP**
350 S. Buena Vista Street
Burbank, CA 91521-1232 USA
Tel: 818-560-6200
www.disney.go.com

Buzz Image Group
312 Sherbrooke Street East
Montreal, QC H2X 1E6 CANADA
Tel: 514-848-0579
Fax: 514.848.6250
www.buzzimage.com

Carnegie Science Center
One Allegheny Avenue
Pittsburgh, PA 15212-5850 USA
Tel: 412-237-3400
Fax: 412-237-3375
www.csc.clpgh.org

Celebration! Cinema IMAX Theater
200 E. Edgewood Blvd.
Lansing, MI USA
Tel: 517-393-7468
www.celebrationcinema.com/theatres/cc_lansing/cc_lansing.html

Cincinnati Museum Center
1301 Western Avenue
Cincinnati, OH 45203-1127 USA
Tel: 513-287-7014
Fax: 513-287-7079
www.cincymuseum.org

Cine Dok GmbH
Weydinger Str. 22
Berlin, D-10178 GERMANY
Tel: +49-172-858-3137
Fax: +49-30-29-666-536

Cinégroupe
1010 Ste-Catherine St. East 6th Floor
Montreal, QC H2L 2G3 CANADA
Tel: 514-849-5008
Fax: 514-849-5001
www.cinegroupe.com

Cinema Development Company
3363 Enterprise Avenue
Hayward, CA 94545 USA
Tel: 510-783-7028
Fax: 510-783-7029

Cinemark USA, Inc.
3900 Dallas Parkway South, Suite 500
Plano, TX 75093 USA
Tel: 972-665-1000
www.cinemark.com

Congress Financial Corporation
1133 Avenue of the Americas
New York, NY 10036 USA
Tel: 212-840-2000
Fax: 212-545-4555
www.congressfinancial.com

Consolidated Film Industries
959 North Seward Street
Hollywood, CA 90038 USA
Tel: 323-960-7444
Fax: 323-962-8746
www.technicolor.com

COSI Columbus
333 West Broad Street
Columbus, OH 43215 USA
Tel: 614-228-2674
Fax: 614-228-6363
http://cosi.org

DDD Group Plc.
2120 Colorado Ave, Ste 100
Santa Monica, CA 90404-3504 USA
Tel: 310-566-3340
Fax: 310-566-3380
www.ddd.com

Dentsu Tec, Inc. **DTI**
1-8-9 Tsukiji, Chuo-ku
Tokyo, 104-8411 JAPAN
Tel: +81-3-5551-9306
Fax: +81-3-5551-8810

Destination Cinema, Inc. **DCI**
4155 Harrison Boulevard, Ste 210
Ogden, UT 84403 USA
Tel: 801-392-2001
Fax: 801-392-6703
www.destinationcinema.com

Eastman Kodak Company
6700 Santa Monica Boulevard
Hollywood, CA 90038-1203 USA
Tel: 213-464-613l
Fax: 213-464-5886
www.kodak.com

Egoli Tossell Film AG
Burgstrasse 27
Berlin, 10178 GERMANY
Tel: +49-30-246-5650
Fax: +49-30-246-56524
www.egolitossell.com/

Eugenides Planetarium
387 Sygrou Avenue
Paleo Faliro
Athens, 17564 GREECE
Tel: +31-1-941-1181
Fax: +31-1-943-171
www.eugenfound.edu.gr

Extreme Productions **EP**
4107A - 11 Street S.E.
Calgary, AB T2G 3H1 CANADA
Tel: 403-263-6036
Fax: 403-263-6130
www.extreme70mmfilm.com

Famous Players, Inc.
146 Bloor Street West
Toronto, ON M5S 1P3 CANADA
Tel: 416-969-7800
www.famousplayers.com

Filmsmedjan
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Nacka, S-131 31 SWEDEN
Tel: +46-8 642 32 97
Fax: +46-8 643 14 65

Franco American Films
2, rue Emilien Colin
Suresnes, 92150 FRANCE
Tel: +33-1 40 99 12 18
Fax: +33-1 40 99 13 11
www.rigaudprod.com

Galatee Films
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Paris, 75017 FRANCE
Tel: +33-1-44 29 21 40
Fax: +33-1-47 66 72 95

Giant Screen Consortium
147 West St. Paul, Ste 100
Montreal, QC H2V 1Z5 CANADA
Tel: 514-396-2223
Fax: 514-396-2227
www.cfg-gsc.com

Giant Screen Films **GSF**
500 Davis St., Suite 1005
Evanston, IL 60201 USA
Tel: 847-475-9140
Fax: 847-475-9145
www.giantscreensports.com

Giant Screen Theater Association
444 Cedar St, Ste 810
Saint Paul, MN 55101 USA
Tel: 651-292-9884
Fax: 651-292-9901
www.giantscreentheater.com

Goto Optical Manufacturing Co. **GOTO**
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Tokyo, 183-8530 JAPAN
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Fax: +81-423-61 9571

Graphic Films Corporation **GFC**
3341 Cahuenga Boulevard West
Hollywood, CA 90068 USA
Tel: 323-851-4100
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www.graphicfilms.com

Henry Ford Museum
20900 Oakwood Boulevard
PO Box 1970
Dearborn, MI 48121-1970 USA
Tel: 313-982-6100
Fax: 313-982-6231
www.thehenryford.org

Houston Museum of Natural Science **HMNS**
1 Hermann Circle Drive
Houston, TX 77030-1799 USA
Tel: 713-639-4600
Fax: 713-523-4125
www.hmns.org

Image Quest 3-D, Ltd.
The Moos, Poffley End
Witney, England OX29 9UW
UNITED KINGDOM
Tel: +44-199-370-4050
Fax: +44-1-99 3779 203

Imagica USA, Inc.
5320 McConnell Avenue
Los Angeles, CA 90066-7026 USA
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IMAX Theatre at Palisades Center, West Nyack, NY

The Projection Manager will be responsible for managing all technical operations related to presentations within the Theatre. This will include the operation, care and maintenance of the IMAX projection equipment and non-IMAX audio/visual equipment for all screenings and facility rentals in the Theatre. The Projection Manager will be responsible for hiring, training, supervising and scheduling projectionists; maintaining the high quality of film presentations; assembling film prints; shipping, receiving and storage of film prints and soundtracks; developing and implementing timing and cueing of shows with hosting staff; assisting IMAX service personnel with preventive maintenance; maintaining the inventory of spare parts; and other projects, as required.

As a member of the Theatre Management team the Projection Manager will support the business objectives of the theatre and participate in planning, budget and administrative functions that relate to projection.

Nyack's Projection Environment includes:

- Classic 3D GT projector with PLC Control
- QTRU with MUT
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Interested parties should submit a current resume via mail, fax, or e-mail (no telephone calls, please), in confidence, to:

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Mississauga, ONT
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Fax: (905) 403-6464
E-mail:
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POSITIONS SOUGHT

Theater Director/ Consultant & Senior IMAX Management

Ten years experience as a film industry professional. I am looking for a challenging position as a senior IMAX staff member, operating, maintaining, managing, or even building your IMAX theater. My responsibilities have included negotiating and executing contracts for construction, HVAC and related systems, film contracts, and budgets.

I'm proficient in the operation of many projection systems including IMAX 2D classic and 3D GUT projectors. Also Mark 1 and QTRU reel decks. Sonics DTAC and the PSE headsets including the glass washing machines. Iwerks 1570 projectors, AIS Maverick 1570 Projectors, Kinoton 35mm PK60-D projectors, Neumade lamphouses, Cine-Q automation, Big Sky 70mm and 35mm platters, rectifiers, DTS units, THX, multiplexers, phase checkers many other items which are summed up on my resume. Please contact John T. Moon II at: JohnatI-MAX@aol.com or call 702-648-2554

Experienced IMAX SR Projectionist

Experienced IMAX SR projectionist, 3-4 years maintaining and running 2D and 3D shows in a multiplex environment. Experienced in assembly of IMAX trailers and films (2D/3D). Experienced and self taught on most facets of the DTAC system, troubleshooting the system, and Sonics systems. Experience with rectifiers and exhaust fan systems.

Experienced on operation and troubleshooting of Hobart 3D (both North American and European) glass washing machines, inventory control on 3D glasses and maintaining records.

Experience on Showtime Laser and Intelligent light systems (cyberlight, technobeams), Avolite and Azure 2000 board, some experience on Vari-Lites

Experience on 35mm projection unit (Bell X-1 manual). Assemble/disassemble of films/trailers. Experience on Dolby A units, basic knowledge of Dolby CP650 unit.

Trained as an audio engineer (graduate of Trebas Institute – Toronto), experience in staging, lighting, set construction, sound design and operations. Have worked at various live and theatrical venues.

Very pro-IMAX/LFF person. Totally dedicated to the industry. Marketing/promotional ideas abound. Willing to learn any IMAX system. Willing to work with any IMAX/LF film production, post-production, or other companies.

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SHORTS

Tropicana garage collapses

The top five stories of a ten-story parking garage under construction in Atlantic City, NJ, collapsed on Oct. 31, killing four construction workers and injuring 20. The garage was part of a US$245 million expansion of the **Tropicana Casino and Resort** called The Quarter, which will include an IMAX theater. The cause of the accident is under investigation by the Occupational Safety and Health Administration.

Immediately after the collapse, all construction on the project was halted, and one of the casino's existing hotel towers was closed for several days as a safety precaution. The IMAX theater site is at the opposite end of the building from the garage, and was not directly affected by the incident.

Before the collapse, the 200,000-square-foot (18,400-square-meter) entertainment and dining facility had been expected to open in March 2004. At press time it was not known when construction would resume or when the site would be completed.

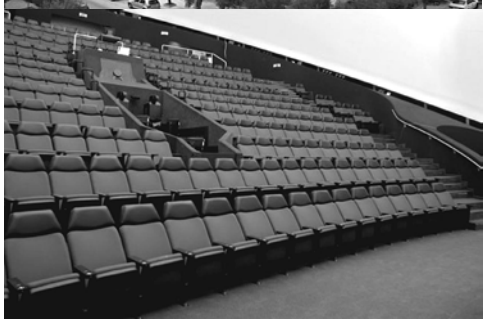
Hampton converts to 3D

The **Virginia Air and Space Center** in Hampton, VA, closed its 11–year–old IMAX theater for two weeks in late October to convert it to 3D. The switch coincides with a $6.4 million expansion of gallery space that had been planned for the last few years. But a private donation allowed the center to opt for and implement the US$1.2 million IMAX upgrade in near record time, less than three months. Deputy director **Kim Hinson** was quoted in the *Daily Press* of Newport News as saying, "We had a unique opportunity, with the expansion going on and the funding available at a time when IMAX was offering what we thought was a pretty amazing deal on the 3D installation." The theater reopened in time to show ***The Matrix Revolutions: The IMAX Experience*** on Nov. 5.

The conversion permits the center to compete head-to-head with the region's first IMAX 3D theater, at the **Virginia Marine Science Museum** in Virginia Beach, about 30 miles to the southeast. VMSM's **ABC Family IMAX 3D Theatre** opened in 1996. Both will be showing ***Santa Vs. the Snowman*** in 3D this winter. VASC will also start showing two films in 3D that it had previously run in 2D: ***Space Station*** and ***Ghosts of the Abyss***.

First LF theater in Greece to open

On Nov. 3, the **Eugenides Foundation** in Athens, Greece, held the first public shows in its new 80-foot (24-meter) tilted-dome planetarium. The venue will become the first LF theater in the country



Eugenides planetarium and 15/70 theater in Athens.

when its **Iwerks** 15/70 projector begins operating in December. The 280-seat planetarium is equipped with Evans and Sutherland Digistar III and SkySkan SkyVision A-B starfield projection systems, as well as a digital multimedia video projection system, laser system, and a SkySkan 33,000-watt, 6.1-channel sound system.

The LF projector, built by **Cinema Development Company**, is being set up by veteran LF projectionist **Brian Demkowitz**, who will also train the staff.

Lansing IMAX opens in November

The **Celebration Cinema IMAX Theatre** in Lansing, MI, will open on Nov. 25 with a pair of IMAX SR projectors standing in for the MPX™ projector that will be installed next spring. At that time, the 320-seat house, in an 18-screen multiplex owned by Grand Rapids-based **Jack Loeks Theatres, Inc.**, will be the first theater to use **Imax Corporation**'s low-cost MPX projection system (*see LFX, March 2003*).

The MPX system is a single, 3D-capable projector that is reported to be smaller and easier to operate than previous IMAX projectors. Although Imax has declined to provide technical details, citing pending patent applications, the system will apparently be self-threading, and will accomplish 3D projection by means of an over/under optical system that incorporates both left and right eye images on a single 15/70 frame.

MPX screens, including Lansing's 45x70-foot (13.6x21.2-meter) sheet, have a wider aspect ratio than traditional IMAX theaters: 1.5 instead of 1.33, making them better suited to widescreen Hollywood features, and also reducing construction costs.

Layoffs ahead at Boston aquarium

The **New England Aquarium** has announced that it is laying off 20% of its staff of 220 full-time employees in an attempt to cut costs and reduce its operating deficit. The struggling institution has massive debts brought on by capital expenditures of $73 million in the 1990s, only a third of which were offset by donations. Last March the aquarium became the first zoo or aquarium in the U.S. to lose its accreditation from the American Zoo and Aquarium Association, in part because of its shaky financial situation. Although bankruptcy is reportedly not being considered, $35 million in maintenance is being deferred and programs may be cut.

The **Simons IMAX Theatre**, which opened ***The Matrix Revolutions: The IMAX Experience*** to sell out crowds on Nov. 5 (*see page 1*), will not be affected by the cuts, since it generates $4 million to $5 million a year.

Cincy troubled but responsible

In an open letter dated Oct. 13, **Douglass McDonald**, president and CEO

*(see **SHORTS** on page 16)*